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Issue 301

Good Woodworking

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2015 WOOD AWARDS



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Emma Leslie's sustainable slatted chair wins big!

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- Solutions: Love your garden – all year round!
- Around the House: Phil Davy fits a new door lining



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Welcome

Hello and welcome to our first issue of 2016! After three gruelling months of waiting in anticipation, the 2015 Wood Awards winners have finally been announced, **p46**. We bring you the low-down on each winning entry as well as taking a special look at the Furniture & Product category winners, which, I'm very excited to say, comprised of two student designers. You may remember the pieces shown in the photo above – 'Endgrain' by Raw-Edges Design Studio. Who would have thought that dyeing wood could present such exciting possibilities?

In terms of learning new skills and techniques, both in your workshop and out and about, how about starting in your garden with some tips on making the most of your outdoor space all year round, **p24**? If you're looking to make some new projects for the home, then check out Glenn Perry's foldable card table, **p26**, with free pull-out A2 plans, and for something that's bang on trend, Sam Hyams' Broadway-inspired name in lights project (well, initial at least!) will leave you wanting to kit out your whole living room, **p32**. In Home Truths, Edward Hopkins makes a new bench with added vices, with a little help from his new apprentices, **p37**, and in his new series on Japanese carpentry, Michael Huntley considers whether or not Japanese tools are a 'must-have', **p50**. Brush up on your DIY skills with Phil Davy as he tackles fitting a new door lining, **p72**, and if turning is your thing, then join Les Thorne as he goes back to faceplate basics, **p80**.

As well as testing the latest kit, Andy King also had the opportunity to rub shoulders with the leading names in the industry when he attended Discover Axminster at Bridgwater College, **p55**; I played with fire when I met London-based artist, designer and illustrator Nick Toye, whose forays into pyrography are causing quite a stir, **p42**; and Phil Davy also found time to visit Westonbirt Arboretum to find out more about their unique elevated Treetop Walkway, **p74**.

There's something for everyone in this issue, so I hope you enjoy it!

Tegan Foley, Editor



Tegan Foley
Editor



Andy King
Technical Editor



Dave Roberts
Consultant Editor



Phil Davy
Consultant Editor

We endeavour to ensure all techniques shown in Good Woodworking are safe, but take no responsibility for readers' actions. Take care when woodworking and always use guards, goggles, masks, hold-down devices and ear protection, and above all, plenty of common sense. Do remember to enjoy yourself, though.

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Good Woodworking

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All the winners of the 2015 Wood Awards

Discover. Inspire. Connect. Educate.

Andy King attends Discover Axminster, the first education expo of its kind

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Bosch 34-piece X-Line
accessory set



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FREE!
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for details



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A shining success

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An introduction to...

... saws, marking tools, chisels and planes



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Good Woodworking News

from the bench

Comment, insight, views and news of woodworkers from around the globe



Bosch launches new 18V drills

Bosch can now offer professionals two new cordless drills with even more power, better ergonomics and higher flexibility: the GSR 18-2-LI Plus Professional drill/driver and GSB 18-2-LI Plus Professional combi drill, which offers impact action for use in stone and concrete.

The high performance motor fitted to both tools provides even more torque than its predecessor, providing users with 63Nm for hard screwdriving and 24Nm for soft screwdriving. The maximum drilling diameter has been significantly increased to 38mm in wood and 13mm in steel, while the GSB 18-2-LI Plus Professional will also drill 13mm in stone. Another key new feature is the 13mm Auto-Lock chuck, which makes the tool suitable for an even wider range of accessories and uses.

Both tools offer traders such as builders, carpenters, joiners, electricians and fitters more power, minimal weight and greater versatility for challenging drilling and screwdriving applications.

Better grip and long life

The GSR 18-2-LI Plus Professional and GSB 18-2-LI Plus Professional are the first tools in their class to feature an anatomically shaped Softgrip handle with a grooved texture; this makes them more secure and comfortable to hold, particularly during overhead use or in narrow and hard-to-reach areas. Both feature an LED light at the front to illuminate dark workspaces and a belt clip to keep the tools within reach when both hands need to be free.

The GSR 18-2-LI Plus Professional and GSB



18-2-LI Plus Professional are part of the Bosch 'lightseries' – a series of ultra-lightweight, all-purpose tools featuring Electronic Motor Protection (EMP). If the tool overheats, EMP shuts off the motor automatically and thus ensures long life.

The tools are well-balanced and weigh only 1.5kg including the 2.0Ah battery. Thanks to their low weight and improved grip, the GSR 18-2-LI Plus Professional and GSB 18-2-LI Plus Professional are ideal for serial applications on construction sites, in workshops and in industrial production. Prices start from £100.80; see www.bosch.com for more info.



Pistol ratchet screwdriving

Proxxon's 49-piece screwdriver set with ergonomically shaped pistol ratchet is designed to make screwdriving a whole lot easier. It allows you to use your wrist to produce more torque with less effort. The ratchet mechanism is forged CrV steel and the ring in front of the handle lets you switch from clockwise to anti-clockwise rotation, with the centre position turning the ratchet function off. Bits lock automatically in the spring release chuck and become magnetic.

Accompanying the ratchet are drive sockets, adaptors, slotted bits, Phillips bits, Pozidrive bits, torx bits and hex bits for socket head screws all contained in a case. The industrial quality bits are accurate and wear-resistant. The special chrome-molybdenum-silicon-manganese-vanadium steel alloy bits undergo hardening in accordance with the latest production standards. The set is priced at £75.96, see www.axminster.co.uk for more info.



One Workcentre Many Tasks

TWX7 Workcentre Systems

The TWX7 brings the precision and convenience of the legendary Triton Workcentre to a new generation. Constructed using lightweight yet robust extruded aluminium sections, which support innovative low-friction work surfaces, the TWX7 is the ideal solution for the woodworking enthusiast. In addition the all new TWX7 is now a highly capable and mobile multi-purpose workshop for professional site use.



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Contractor Saw Module Powerful & accurate table saw with full length fence

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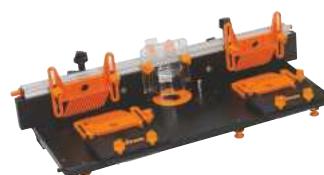
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Router Table Module



TWX7 CS001
Contractor Saw Module





Hitachi launches 18V cordless angle grinder

Hitachi's G18DBAL 18V cordless angle grinder features a highly efficient brushless motor, delivering greater efficiency, increased safety and a longer life. Brushless motors are 30% more efficient than conventional models as no energy is wasted through brush friction, thus extending battery run time. They also generate more power, providing higher torque levels and workload capacities.

The grinder features an auto mode, which conserves energy by reducing RPM in standard operation: as load increases, the RPM will automatically increase for greater efficiency. As there is none of the energy loss caused by friction during use that brushed motors inevitably experience, the angle grinder is a more powerful, efficient and longer lasting power tool.

The G18DBAL has been designed by Hitachi with operator comfort and safety firmly in mind. The compact body and small grip circumference make it easy and secure to use. Anti-kickback and overload protection features stops the grinder in the event of a 'jam' or sudden drop in wheel rotation speed during operation or excessive pressure on the tool. This feature reduces the risk of motor burnout and minimises potential injury. In addition, an anti-restart protection system prevents the grinder from starting if the trigger is depressed while a battery is being fitted, to improve operator safety. The soft start motor has reduced reaction force on startup for greater control.

Resin coated components and mesh filters provide extra protection against dust and moisture, extending the life of the tool. Supplied with an anti-vibration side handle, two 5.0Ah Li-ion batteries, charger, wrench and carrying case. With Hitachi's three-year warranty also available when registered online within four weeks of purchase, trade professionals can be assured of long service and peace of mind. Priced at £174 (body only), see www.hitachi-powertools.co.uk for more info.

Contemporary woodburning

New from Machine Mart is the contemporary Eton steel woodburning stove, ideal for heating small- or medium-sized rooms with a heat output of up to 8kW and 12kW for the Eton Large. These stoves feature an air wash system to help keep the glass window clean as well as an air control to alter burn rate and heat output. These models are firebrick lined to maximise heat projection and unique to this range, a convenient log store is positioned below the stove to provide easy access to your fuel.

Machine Mart also stock a range of accessories for stove installation, including an extensive range of enamel and stainless steel flues, connectors, cowls and chimney liners. They also stock a huge range of accessories, including the popular Electric Ash Can vacuums for soot removal, kiln-dried wood and smokeless coal fuel packs and companion sets featuring brush, shovel and tongs. Prices start from £442.80, see www.machinemart.co.uk for more info.



Strike it lucky with DeWalt!



Through the Striker Challenge campaign, DeWalt is offering a VIP trip for two to Barcelona. This opportunity is in collaboration with the continued partnership between DeWalt and FC Barcelona, and in association with the Perform and Protect product range from DeWalt.

The winning entrant and a friend will enjoy a VIP experience that delivers levels of access and interaction unattainable through any other promotion. This unique package includes a professionally coached training session at the FC Barcelona academy, a 'meet and greet with past and present FCB players and a personalised FCB shirt and gift pack for all winners and their guests. At this session, winners and guests will compete against one another in a skills competition, in order to determine the 2015 Global Striker Challenge Champion.

The prize also includes tickets to a FCB match, travelling to the stadium via the team coach, a VIP tour of the stadium and the Barcelona FC museum. This exclusive package is offered alongside return flights to Barcelona, airport/hotel transfers and accommodation for four nights.

The ultimate winner of the 2015 Global Striker Challenge – as decided in the academy session – will allow one deserving individual to be recognised as an FCB honorary 'Player for a Day' in front of a crowd, treading the same turf as some of the greatest players to ever play the game.

You have until 15 February 2016 to register to become part of the MyDeWalt community – just visit the website: www.dewalt.co.uk/strikerchallenge. Good luck!

New craftsman's tool for lifting & levelling

The EasyAirWedge is an inflatable wedge that replaces the need for carpenters and craftsmen to use wedges in woodworking and cabinetmaking projects. The innovative, cost-effective device helps with levelling and fitting of cabinets, carcasses and worktops as well as installing and fixing windows and doors. The versatile new tool is an inflatable bag manufactured from heavy-duty TPU, which simply slides into awkward or narrow gaps and around windows and doors.

The EasyAirWedge is then easily inflated or deflated with a few quick pumps of the hand pump to ensure the unit is held in just the right position. The EasyAirWedge makes the awkward task of fitting, levelling and adjusting heavy doors and other weighty objects a thing of the past. It will safely lift an impressive 120kg.

It means individuals can safely carry out tasks themselves without the need for assistance, thus saving time and money.

The EasyAirWedge comprises a unique patented rigid plastic core, which is hidden inside the bag; this ensures the device will not buckle or bend while in use.

This handy tool-box essential is also ideal for lifting, levelling and adjusting white goods and kitchen units, cabinets and office equipment, water tanks, furniture and much more. Priced from £13 and available from most good builder's merchants and DIY outlets nationwide – see www.easyairwedge.com.



Makita HS7601J circular saw

Makita's new HS7601J, mains-powered, 190mm circular saw offers a new compact design, which reduces the overall size of the machine and due to the use of aluminium for the baseplate, now weighs just 4kg.

Powered by a 1,200W motor, and available in 110V and 240V versions, the HS7601J will run up to 5,200rpm and has a maximum depth of cut of 66mm at 90° and 46mm at 45°. The compact design of motor housing includes a flat base, which increases stability when the blade is being changed. The soft grip handle with trigger controls has the forward grip knob moulded as one, which allows for enhanced control and balance.

Cutting depth is quickly adjusted with a single locking lever and the rear angular guide gives smooth and precise adjustments of the bevel angle. The aluminium baseplate is fully compatible with the Makita Guide Rail Set 197005-0 and is delivered in a MAKPAC case.

Makita's expanded guiderail accessory range now offers adaptors to fit most circular saws, jigsaws and routers in the Makita range of power tools. Prices start at £130, see www.makita.co.uk.



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COURSE DIARY

The new year is here, so dust off your tools and get learning some new skills for 2016!

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- 15–17 Green wood spoon carving**
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- 31–5 Traditional upholstery techniques**

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4 Carpentry for beginners – wood puzzle (6 weeks)

5 Carpentry for beginners – toolbox (12 afternoons)

6 Woodwork club (4, 8 or 12 weeks)

6 Furniture restoration (4, 8 or 12 weeks)

6 Upholstery – bring your own chair (6 or 12 weeks)

9, 10, 16, 17, 24 & 30 DIY in a day (drills)

16 Wood stool (2 days)

24 Make a Roman blind (1 day)

30 Shelf and brackets (1 day)

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Manage your power tool arsenal

XR® Tool CONNECT™ is the world's first 'connected' battery system for cordless power tools, which has just been launched by DeWalt. The power tool battery features Bluetooth connectivity that provides you with an easier and faster way to manage your power tool arsenal.

Any power tool fitted with a DeWalt XR 18V Tool CONNECT™ battery pack may be paired to a mobile device up to 30 metres away via the Tool CONNECT™ app. The highly intuitive and customisable interface is designed to provide the user with one-touch access to a wealth of information, such as proximity of location, state of charge, as well as access to practical reference material.

Once paired via the app, batteries (and the associated power tool) can be easily located and identified. Rapid inventory checks can therefore be carried out at the start and end of a job to ensure that all batteries are fully charged, and are within the immediate vicinity. Forgotten or misplaced items can also be quickly identified.

The 'Lend' function of the app allows you to keep track of tools loaned to an individual or



a team. The app will automatically deactivate the power tool battery and notify the owner following expiry of the agreed period of time.

In the event of theft, or if the tool leaves a defined working perimeter, construction professionals can automatically disable the battery to prevent further use.

The DeWalt Tool CONNECT™ app is available to download free of charge from the App Store for smartphones (iPhone 4, 5, 6 models and above) and tablets (iPad Mini and Air models, and above) featuring an iOS operating system, and from the Android App Store (on approved android devices).

A reminder of wood's living origins

This stunning bench, entitled 'Fallen Tree' was designed and crafted by French designer Benjamin Grangorge. Using oak and glass, the bench graduates from practical use back to its natural form. Benjamin says: "Wood is a living material, the industrial tool I use as a designer has rationalised it, and it has become an effective material. The 'Fallen Tree' bench is intended to reveal the wood's DNA, to express its deepest nature by attempting to highlight the living fibre it is made of. I want to expose and bring it to life to reveal its primal identity: strong, indomitable and above all magnificent."



'Fallen Tree' is half tree, half bench. It combines wood and glass to create a remarkable piece with a practical function.

£12,000 prize bundle for Apprentice of the Year

Following a nationwide search for the best future trade professional in the UK, 21-year-old Nadia Connabeer – from Totnes in South Devon – has just been named as 'Screwfix Apprentice of the Year'. On top of Nadia's £10,000 prize bundle of tools, equipment and courses, her College at Bridgwater is awarded an additional £2,000 of funding.

Nadia has just completed a Level 3 Furniture Design & Manufacture course and currently works as a bench joiner at Hayman Joinery of Ivybridge. The judges were not only wowed by her obvious skills and enthusiasm, but also by her creative abilities and her strong ambition to eventually teach her trade to others.

Nadia has also been nominated for the CITB's Pride of Construction award, and is shortly off to Holland on an apprentice exchange scheme. One of her favourite quotes is: "Choose a job you love – you'll never work a day in your life."



OFFCUTS

Carl Hansen & Son is now recreating The Signature Chair, the last piece of furniture Frits Henningsen designed and produced in 1954. Knud Erik Hansen, CEO of Carl Hansen & Son, comments: "This is the chair that put the finishing touch on Frits Henningsen's lifework and consummated his legacy as one of Denmark's greatest furniture designers. The Signature Chair is therefore an indisputable classic, and its timeless design makes it a natural addition to our product range." To find out more, see www.carlhansen.com.



Makita has teamed up with specialist decorators merchant, Leyland SDM, to showcase the brand partnership and two London cabs are

now in circulation carrying the joint branding. The famous London black cabs are often far from black, being covered in attractive advertising graphics for brands and businesses that value the moving billboard opportunities to reach people in London any time of the day or night.



Furniture maker Suzanne Hodgson has just opened a new Facebook page. It showcases her stunning work, opens a dialogue with clients old and new and keeps people up-to-date with her busy exhibition schedule. Her website has recently been updated and is now equipped with Facebook buttons on all pages; see www.suzannehodgson.co.uk.

Good Woodworking Free Reader Ads

Machinery

Woodrat including Bosch router GOF1700; £350. Elektra Beckum HC260M planer/thicknesser on stand; £270. Chip extractor; £80. Kity table saw 419 with extensions and accessories; £250. KGS331 chop saw; £100

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Hammer C3-31 woodworking machine and attachments. Excellent condition, hobby use only, single phase includes table saw, thickness planer and spindle moulder; £3,250 07714 767 505 (Glasgow)

Triton 2000 Workcentre. Comes with wheel kit and dustbag fitted with Triton 235mm saw. Workshop space needed; £300

01908 569 217 (Milton Keynes)

Power tools

Bosch GOF 1300 Ace $\frac{1}{2}$ router with micro adjuster, side fence – for DIY use only. Very good condition; £75 + P&P, or can be collected 01482 706 283 (E. Yorkshire)

Bosch 900 Ace $\frac{1}{4}$ router with micro adjuster and side fence; £50 + P&P, or can be collected 01482 706 283 (E. Yorkshire)

Miscellaneous

Bowl-turning blanks, plus a large collection of exotic wood in a variety of sizes. All blanks at least 18 years old. Being sold by a retired turner – phone for list and details 01747 838 770 (N. Dorset)

Screwfix 305mm combination dovetail jig. Complete with router bush, cutter and instruction leaflet. Never used; £25 07973 698 170 (N. Yorkshire)

Sandpaper and emery cloth. Various grits, rolls and sheets 01613 395 161 (Lancs)

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Andy King

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Top drawer set-up – at a cost

Despite this top drawer set-up having a price tag to match, if you're looking for an adaptable system that will give you a superior finish, then this router table could be for you



▲ Height adjustments are fluid and free of backlash with the side handle



▲ Positions can be easily locked using the cam lever



▲ A view from underneath shows the quality of the lift and gearing

There's an abundance of router tables out there, from the cheap and not so cheerful through to top-end models. Finding one that ticks every box is a rarity; many lose ground in one area or another, whether it be hold-downs or fence and height adjustments.

Engineered at a cost

JessEm has put in plenty of research in coming up with this one – it's top-quality throughout and a dream to set-up and adjust. This is a table that's engineered rather than manufactured and harks back to older times where the adjusters, knobs and so forth were equally as important as the tool itself, and just looking at these, you know this table is going to be something special.

Of course, such quality comes at a price, and the basic system comes in at just over £1,000. You could buy a small spindle moulder for that, and you have to bear in mind that this is just for the legframe, fence and the main router lift



table. The table comprises of the lift, router insert and table top as one unit; the router itself and any hold downs are additional accessories so the cost is high.

You can limit your outlay by making your own leg assembly, but this one is very sturdy and is, of course, designed specifically for the lift and top.

The router

To take full advantage of the assembled table you need a router with enough grunt to do bigger work – panel raising, crown moulding and the like – and Woodworkers Workshop have invested in a router designed solely to fit this table. This has to be purchased separately at £224.95, so let's take a brief look at its salient points before we move on to the table itself.

The router is designed to invert; there's no base available for hand-held mode. It has an 1,800W variable-speed motor with high grade



▲ The Mast-R-Lift Excel II lift is designed for the AUK router but is sold as a separate item



▲ The wheels toe in to pull the stock tight to the fence as it progresses

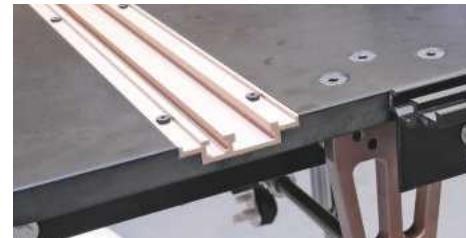
JessEm Mast-R-Lift Excel II router system



▲ Two spanners are needed for bit swaps but the collet extends well above the table



▲ Reducing inserts are quickly secured or changed with the Tab-Loc wrench



▲ The full length extrusion takes 'T' nut accessories and 19mm fence bars



▲ The fence locks into 'T' slots on the side extrusions and runs slickly



▲ Within the extrusion are sliding tapes for zeroing a setting



▲ These 'Clear Cut' Stock Guides are superb and incorporate anti-kickback wheels

bearings and comes with two cranked spanners to facilitate cutter swaps from above.

While two spanners are perhaps old hat with spindle locks prevalent on most routers nowadays, with a router fixed in a table this poses no problem and removes any need to feel around underneath for lock buttons.

The table

So back to the table: height adjusting is an area that is a stumbling block for many a table system. Adjusting from the top is always a plus point, but here it's set to the side on a beautifully smooth and slack-free gearing linking to the fine-threaded height adjustment itself. This allows adjustments to be made without residual dust getting into the mechanism or clogging access holes for hex wrenches that top adjusters can be prone to.

It also gives a finer adjustment: 3mm per revolution although there's no actual scale to judge an adjustment. That's not too problematic; it's often easier to wind a cutter up or down to a pre-marked position but it would be good to have some sort of easy-to-see scale for fine adjustments. That said, you can fit a digital readout to allow a specific height to be set, and to incredible accuracy of 0.05mm increments. However, this is a further outlay at £113.95, but can be retro-fitted should you decide the need for it.

The main table is made of 19mm phenolic resin to ensure stability and resistance to any moisture, and has a dual slot aluminium extrusion let into it: one slot is designed for accessories that utilise 'T' slot fixings, featherboards and so forth while the other

is a standard 19mm for mitre fence work. It offers excellent stability and flatness as well as a hard surface that allows the work to glide cleanly over it without resistance.

Within the table is the circular aluminium router plate and within this is the aperture for holding the insert rings to close it down for smaller diameters. These are held with the 'Tab-Loc' system for fast swaps using the supplied pin wrench. Jacking screws on the main plate ensure everything is perfectly aligned before you start, and for curved work, there's the facility to fit a lead on pin.

The fence

Moving to the fence, it's make or break for many tables in this area, but is undoubtedly 'make' in this instance. Comprising of a 915mm long x 90mm high heavy anodised extrusion with 'T' slots for featherboards and hold downs, it also secures the HDF (High Density Fibreboard) laminate-faced sliding fence facings.

It links to the table on further extrusions and locks down solidly with twin high-profile knobs to keep knuckles free of the fence. Tape scales slide into the extrusions to accurately set the fence and can be moved along to zero a set position and secure it; this feature is advantageous for running moulds or grooves at specific offsets.

The fence doesn't come with any hold-downs so it's another outlay, but while featherboards are a traditional option, the JessEm Clear-Cut Stock Guides (£98.95) are an excellent investment.

Paired as an infeed and outfeed set,

the wheels are canted to pull the work in as it progresses through the cut to keep it held firmly to the table and fence while allowing the work to slink through the cut easily without resistance.

The rollers are also designed to run only in the feed direction; any kickback halts the rollers and prevents the work flying back – a great added safety feature.

Conclusion

As a system this is a top-drawer set-up with a price to match, but even as the basic set-up it is a major outlay when all the add-ons available are considered. However, what you gain here is an adaptable system that can grow with your requirements and cuts no corners.

I'd certainly recommend the additional Clear-Cut Stock Guides as a starting point as they ensure any stock that progresses past the cutter is held firmly, resulting in a superior finish and total accuracy. At this level, it's the finest of control and finish that is of paramount importance.

While it won't emulate a spindle moulder for sheer physical power and capacity, it comes into its own for the finer side of things as well as still doing some of the bigger things expected of it, such as panel raising, bigger moulding for cornices and so on. **GW**

Good The Woodworking Verdict

+ Superb quality throughout; ultra-smooth adjustments

- No height increment scale built in; only fits the AUK router; expensive with all accessories

Rating ★★★★☆

Typical price: £1,1049.95

Table: 810 x 603mm

Fence: 915mm long x 90mm high

Dust extraction port: 100mm

Aperture: 90mm diameter capacity

Web: www.woodworkersworkshop.co.uk

Prices

Our product prices reflect typical values as we go to press. We cannot guarantee these prices, though, and thoroughly recommend that you shop around.

How we rate...

- ★
- ★★
- ★★★
- ★★★★
- ★★★★★

- Don't get your hopes up or your wallet out!
- Well, it works but really needs improvement
- Performs well, but you will find better
- Great performance and value for money
- So good, even Andy would get his wallet out!

Combi contender

This 20V combi drill isn't going to set the world alight, but it does feature some quality components and is useful for drilling locks and latches



Triton's foray into the battery market continues with this 20V drill, available in both drill/driver and combi drill models. Both boast identical drilling capacities in steel and timber, with this combi version having the added bonus of a masonry work setting.

However, these capacities aren't going to set the world alight, despite the 20V battery (which I'll come to later!). Timber capacity is



▲ The double collar allows fast switching from torque driving to drilling functions



▲ Gear changing is set using a standard sliding switch



▲ A trigger-operated single LED does a decent job of illuminating the work area

the main concern here, with the specification in the manual stating 26mm. This lags quite far behind others of similar spec, and if you are looking for a decent capacity drill, this will be a stumbling block.

Responsive trigger

In its favour, the torque settings – 16 on this combi – are separate from the drill/screwdriver/hammer functions. It has collars for both so you can set the torque with the front one, rotate the second function collar to 'screwdriver', drive the fixings home and simply move the collar to go into drill or hammer as required, thus overriding the torque settings.

The Triton has a very responsive trigger, which is always a bonus for me as I tend to use this over the torque settings for most screwdriving jobs. In its lowest speed ratio it runs at 0-450rpm so you can put them in at a decent rate if needed and with a maximum 48Nm of torque in this setting, this should also be used for bigger diameter drilling.

For faster drilling with smaller bits, the speed bumps up to 1,600rpm in its second setting. With each squeeze of the trigger the single LED sheds a decent amount of light around the 13mm capacity sleeveless chuck.

Batteries

As with the other Triton battery products, these are high-quality Samsung cells, but the 20V moniker is a bit of an anomaly. Li-ion cells are rated at 3.6V capacity per cell, and if you do the maths, $5 \times 3.6V = 18V$ but in general, each cell peaks above this and at its optimum, an 18V battery can peak at 20V when fully charged and this leads to the higher volt rating – much the same as a 12V battery – which is actually 10.8V in real terms.

Even so, these 4Ah batteries charge in around an hour; a tad over some of the established pro brands, but still a decent amount of time to allow you to get plenty

of work done with one in the drill while the other charges up.

Conclusion

As drills go it's a well-built unit, if a little angular in design, but it has a really nice slim sculpted grip. Equally favourable is the balance; it's quite a chunky tool at 3.9kg with the battery fitted, but sits well in the hand in both drilling and driving operations.

With a full metal gearbox and Mabuchi branded motor, the internals match the battery for quality. At this price these make it a decent machine, but the capacities in timber especially let it down somewhat.

I chained out a few locks and some tubular door latches without any problems, but this is on its limit according to the specifications given; I'd have liked it to hit a higher capacity of around 32mm or so to allow Yale cylinders to be drilled, which would fit in well for general second-fix applications. **GW**



▲ The Triton has decent power for drilling out standard locks and latches

Good The Woodworking Verdict

- + Quality cells; metal gears; slim grip
- Maximum drill diameter capacity in wood is low

Rating

Typical price: £220 (with 2 x 4Ah batteries)

Battery: 4.0Ah

Speeds: 0-450rpm; 0-1,600rpm

Capacities: Wood – 26mm; metal – 13mm; masonry – 10mm

Web: www.tritontools.com

Designed to fill the gap between entry level sawbenches and serious professional machines, the new Scheppach HS105 tilt arbor sawbench offers an exceptional specification and is amazing value for money. Even at first glance it stands out as "top of its class". A good size extending cast alloy saw table with mitre attachment as standard. Rigid fence with micro setting. Dual handwheel for R&F & micro tilt settings plus a 48 tooth TCT sawblade as standard.

INCLUSIVE

TABLE
WIDTH
EXTENSION



HS80 8" Benchtop tilt arbor sawbench

£99.95 Exc VAT

HS100S 10" tilt arbor sawbench

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£259.95 Exc VAT

HS120 10" tilt arbor sawbench c/w Sliding table carriage

£299.95 Exc VAT

Narrow sharpening solved

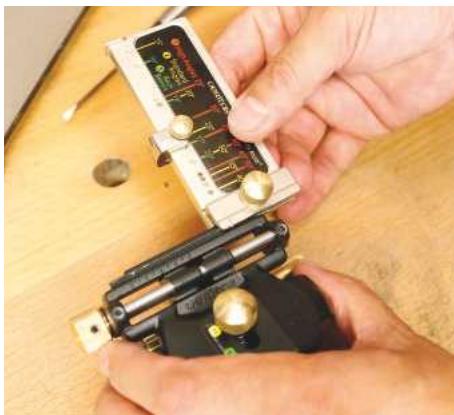
Designed to overcome the problems associated with accurately sharpening narrow blades, this honing guide set from Veritas features unique guide clamp blades and parallel jaws



▲ The first step is to position the stop to the correct honing angle

Honing is a hoary subject, with discussions aplenty about the use of honing guides or not depending on where you stand. While I hone freehand pretty successfully, there's absolutely nothing wrong with using one, and Veritas have had a very good offering in their Mk.II version for a number of years.

This now has an additional body designed specifically to work with narrow blades. The standard Mk.II works with a clamping bar, which on narrower bevel-edge blades requires care not to over-tighten on one side so as to keep the pressure even. This narrow guide takes a leaf from the good old Eclipse version and works on a side clamping method.



▲ Sliding the jig to the body, it is locked off against the mark relevant to the tool width



▲ The chisel or iron is slid up against the stop...



▲ ... and then clamped securely by winding in the brass knob until it nips

Veritas Mk.II narrow blade honing guide set



If you already own the original Mk.II guide, then all you need is the narrow blade head as the roller assembly and registration jig are identical and therefore interchangeable.

Setting up

Setting up a chisel or plane iron is done in a logical manner: by sliding the registration jig onto the body you move it across until the pointer aligns with the corresponding width of the tool being honed. Locking off the jig, the tool is now slid into position, aligning against the shoulder of the registration jig.

The registration stop has to be positioned to set the right backset so the honing angle is correct, and there are a series of indents on the jig that indicate the correct angles, once locked into a particular depression.

Some of these indents have two or three angles associated with them, and these are



▲ You adjust the body to correspond with the colour setting chosen on the jig



▲ The roller has micro adjustments to set a honing bevel if required

used in conjunction with the three colour-coded indicators, although only the green and yellow ones are relevant to this narrow jig, corresponding to the indicators on the body.

The roller has an offset

spindle that gives three different settings. The first is the main honing angle for maintaining a bevel.

Rotating the sprung roller knob to either its second or third position alters the angle by one or two degrees, and for honing a micro or secondary bevel, raises a quicker wire edge, which is pretty effective here.

In use

Blades up to 38mm are its maximum width but it's the narrower ones where it really comes into its own, especially very narrow bevel edges where a clamping bar struggles to hold firmly and squarely. Putting this to the test on a Japanese 3mm chisel it worked a treat, nipping and holding the sides perfectly, allowing a square hone.

Conclusion

Setting up this jig is fast and simple, which means it will even appeal to the dedicated hand-hone enthusiast. It'll especially suit rebate irons, for example, as it's the narrow blades or ones that fit in planes with little or no lateral adjustment which therefore need to remain as square as possible. **GW**



▲ Using the jig is very easy, with the wide roller offering great support

Good The Woodworking Verdict

+ Consistent and accurate results; secondary bevel settings

- Both clamping heads needed to cover wider chisels and plane irons

Rating ★★★★☆

Typical prices: £32.11 (head only); three-piece kit - £56.78

Blade capacity: 3-38mm

Micro bevel adjustment: +1 & 2 degrees

Web: www.brimarc.com



This stand delivers!

If you're looking for an easily transportable saw stand, then the Makita WST06 will prove to be a great investment

With chop saws becoming bigger and bulkier to eke out that extra few millimetres of capacity, moving them from A to B is a feat in itself; even eating your Weetabix may not help with some of them as they're so heavy and unwieldy. Not with the Makita WST06. A



▲ A simple stop on the extension arm can be engaged by sliding it upwards

portable saw stand works a treat in this area. It has the advantage of not only making the saw easy to move around, but also offering the added benefit of being able to set the saw at a decent work height, so you aren't on your knees or struggling to find a suitable spot to put it. Couple this with the pullout extension supports and you have a versatile and safe solution for cutting long lengths to size.

Great support

The supports slide into the main aluminium extrusion, locking at any length to suit with a good locking knob. Each support also has an adjustable foot: one with a roller and the other



▲ It allows any work to butt up against it for fast repeat cuts



▲ A second extension arm has the roller, which allows work to be easily moved across the stand



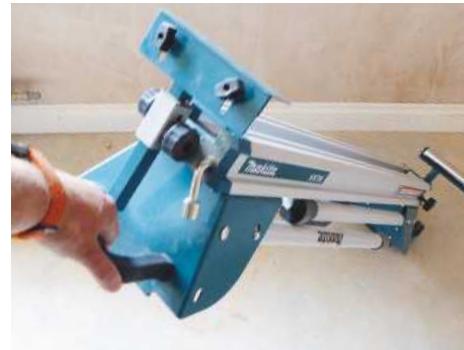
▲ Depressing this button allows the legs to be opened or closed



▲ The pins are sprung to lock open or closed for easy deployment



▲ These levers have the job of locking the saw brackets to the stand



▲ With or without the saw fitted, the stand is very easy to manoeuvre

has a fixed platform with a slide-up stop to make repeat cuts.

I found the roller proved useful for dragging long lengths up onto the stand and into position to easily align to the cut mark. Using the slide-up stop worked brilliantly for cutting a run of doorstops and architraves. You can also swap the roller and stop to either the left- or right-hand position.

Well secured

Although this is a Makita branded product, it isn't exclusive to that brand of saw. Any saw that has bolt-down positions square to the front of the turntable should fit to the brackets, but of course, it's wise to check first if you have another make.

Fitting my own LS0714L mitre saw to the brackets was a simple enough task and all the necessary fixing bolts are supplied for Makita saws.

The brackets clip onto the base and will secure themselves well enough to prevent the saw disengaging itself without being held by hand, but it needs the locking levers to secure the saw and lock it off.

To get the saw off the stand requires a bit of a knack as simply unlocking the levers won't release it fully; it's a reversal of initially

clipping the saw on so that it prevents it from unduly dropping off the stand.

The levers have to be lifted up and moved over to a second position, which then allows the saw to lift away. It does take a bit of work to get it to lift cleanly, but I found that after a few attempts, it does get easier! Off the stand the brackets have rubber feet so the saw can be placed on other surfaces to be used for work that doesn't require the stand.

Setting up

Setting up the stand each time is a cinch: the legs are held in their closed position by sprung

bullet pins and depressing these allows each leg to swing down with the pin re-engaging to lock it. One leg also has a wind-out foot for uneven surfaces.

There are two methods of transportation for the stand. With the saw off the stand there's a handle fitted centrally on the underside to carry it, although at 16kg on its own, it's perhaps better to make use of the end handle and the wheels!

With the saw fitted, transportation is a breeze, but with the wheels quite close together you do need to be careful when wheeling it along on an uneven surface; I found pushing to be a better, and safer, option here.

Conclusion

Whether in the workshop or out and about, the stand is definitely a good investment, and even with the saw attached, it can easily be set up and knocked down for storage in the van or in the corner out of the way. 

Good The Woodworking Verdict

+ Great for supporting long lengths; good working height; easy transportation

- Can be a little unstable when wheeling with the saw fitted; a bit of a knack needed to unclip the brackets with the saw fitted

Rating

Typical price: £149.95

Height: 850mm

Max support open: 2,550mm

Closed size: 1,150mm

Web: www.makita.co.uk



▲ Longer lengths of skirting and architraves are really easy to cut using the stand

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SANDER**

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Love your garden – all year round!

Just because it's winter doesn't mean you have to forget your garden, so wrap up warm, get outdoors and banish those winter blues!

Despite reports that the UK is set to have its longest winter for 50 years, more people are determined to make use of their garden in the colder months, with 37% refusing to let the weather get in their way, wrapping up warm so that they can spend more time outdoors.

Turn up the gas

BBQs are becoming a great way to banish those winter blues, with almost 30% turning up the gas – as half of Brits (51%) prefer to take the party outside to entertain friends and 82% claim that spending time outside improves their mood.

30% of Brits actually spend as much time in their garden in the run-up to Halloween and Bonfire Night as they do in the summer months.



Brighten your winter evenings with some soft outdoor lighting



Brighten up your evening

It seems that atmosphere is everything, with 29% investing in fairy lights, lamps and candles to light up their evenings, and 51% investing in outdoor heating and seating areas.

Looking after fences & decking

Yet despite gardens becoming such a focus for households, less than half of Brits invest in any type of wood treatment or paint to ensure their garden fencing and decking withstands the harsh winter weather – even though 75% claim they try to keep their garden in good

condition throughout winter to ensure there's less work needed in spring.

Katie Taylor from Cuprinol said: "Gardens are no longer a space that we enjoy for just three months of the year. More people are investing in their garden to ensure it is a space they can make the most of – come rain or shine. Autumn is in fact the best time to spruce up your space, as the lack of leaves mean it's much easier to repair and maintain those normally hard-to-reach places – and a simple treatment to protect against the winter weather means much less spending in spring." **GW**



Keep your garden fences well maintained all year round...



... and the same goes for decking!

Colour for outdoor features

Top tips for cheering up your garden

Add a splash of colour

Painting planters and fencing with colourful shades can really help brighten up your space during the cold and drab winter weather – especially once colourful flowers and bedding plants have died off. Cuprinol Garden Shades has been specially developed to colour and protect sheds, fences and other garden wood. Its special pigments ensure a rich colour all year round.



Keep it cosy

Focusing your seating area around a fire pit or chimenea will help keep everyone warm while you're sitting outside, and heaters are a really great way of adding a warm glow when you're socialising with friends.



Speed up the big jobs

Once the leaves have fallen, you'll find it much easier to reach and maintain your wooden fencing. Bare branches mean it can be much quicker to add a layer of paint – especially with the new Cuprinol Spray & Brush, which will help you do the job in a fraction of the time.

Why not trying brightening up your garden sheds and fences?



Add to the mood

Outdoor lighting is as important for setting the mood as indoor lighting. Fairly lights and lanterns will help give a focus to a certain area, and floor lights will brighten the whole space to make it inviting and cosy.



Focus on your furniture

Many households clear away furniture for winter to ensure it's protected from the elements, but getting simple waterproof covers means that it's much easier to set up your dining space or seating area quickly – and furniture is still protected from the rain.



The Cuprinol Garden Shades range includes 36 bright and beautiful pre-mixed colours



Chimeneas are ideal for keeping everyone warm in the garden during winter

Cuprinol Garden Shades has been specially developed to colour and protect sheds, fences and other garden wood. Its special pigments ensure a rich colour and allow the natural texture of the wood grain to shine through



Cuprinol's Spray & Brush combines the precision of a brush and the speed of a spray

Cards on the table

With
FREE A2
pull-out
plans!

Inspired by a thrift shop find, **Glenn Perry** makes a table with folding flaps and added decoration, which is ideal for playing cards on

My card table project came about after a recent trip to the town of Saffron Walden. While looking around the shop that sells antique and vintage furniture and house clearance ephemera, my wife spotted a little table with folding flaps. It was nestling between a wall and a grandfather clock. The frame was basically a wooden rectangle. When you lifted the flaps and rotated the top through 90° you had a useful, compact, low table. Made of oak and priced at a reasonable £24, one look from Carol meant my next project was born.

When considering making the table, I reasoned that a table top with dimensions of around 650 × 600mm would be sufficient, allied to a maximum height from the ground of around 455mm. I would not advise making

the table any taller or the top much bigger. When choosing a timber for the project, I favoured European oak, although American oak, sapele, ash, cherry or other hardwoods could easily be selected. The key factor is choosing a stable timber, especially for the top as any cupping or warping will spoil the overall appearance. Ideally the timber should be kept indoors in ambient conditions for as long as possible before final dimensioning.

Making the table top

The table top laid flat consists of three sections. There are two flaps that hinge on the central plank and the flaps meet this plank with a rule joint; this is a matching concave and convex profile traditionally used on all tables of this type. You could align the sections with a square

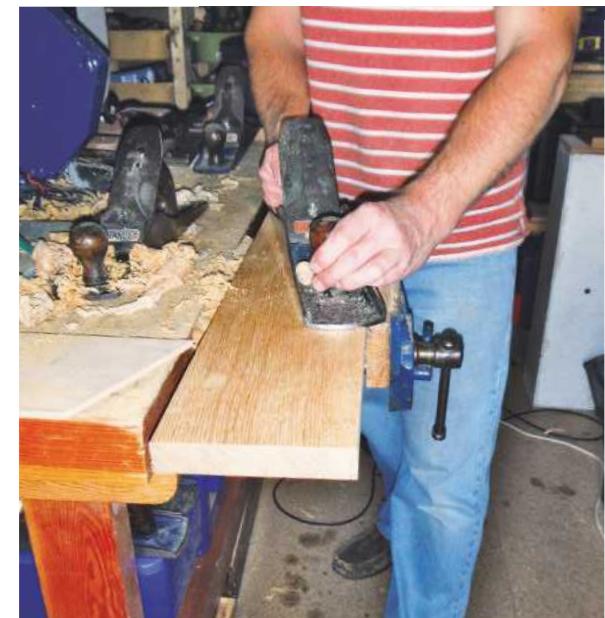
profile but the rule joint does look nicer, in my opinion. My table top is 24mm thick. I chanced upon an old oak table top among my store of timber. Consisting of five planks glued together using splines, I had to rip the timber top back to the five sections and remove the splines as they showed through on both ends (Pic.1).

Making the flaps

Whether you use reclaimed or new timber, you must make sure it is dead flat. I used two boards to make the flaps, which are approximately 250mm wide. You need to plane the edges using a jack plane at 90° to the faces of the boards; these will be glued together edge to edge. To check that these align perfectly, put one in a vice and sit the other vertically edge to edge.



▲ Pic.1 Old oak table top after ripping down

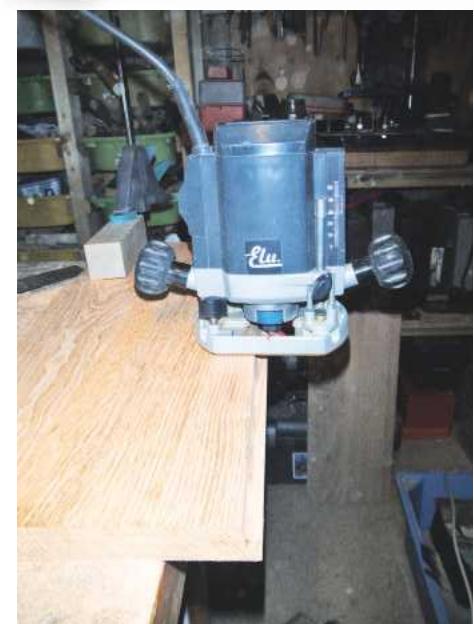


▲ Pic.2 Planing surfaces with a No.6 plane

Card table



▲ Pic.3 Using a scraper plane

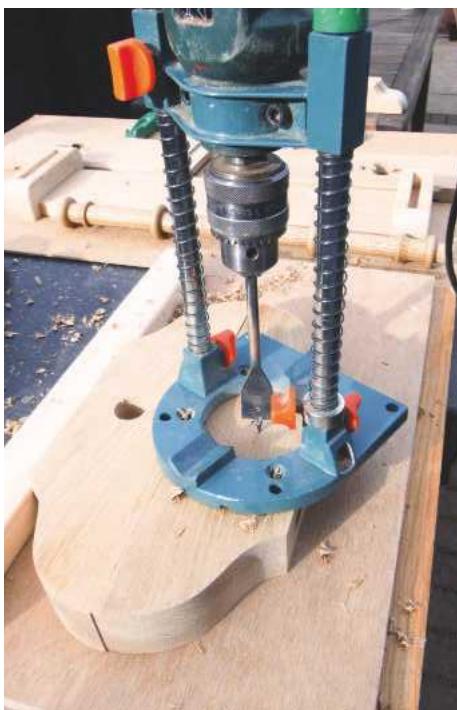


▲ Pic.4 Edge routing the table flaps

Project



▲ Pic.5 Connecting rail being turned on the lathe



▲ Pic.6 Drill guide and flat bit for preparing the rail socket

A metal straightedge laid across both surfaces will check for flatness.

Clamping up

Once you are happy, spread some wood glue evenly on one edge and clamp together, checking again for flatness and alignment. You could apply a 6mm groove to both edges about 10mm deep and fit a plywood spline to enable the edges to align. Remember to position these at least 20mm from the finished outside edges. With both flaps glued up and the remaining plank for the middle piece selected, the components for the top can be sawn and



▲ Pic.7 Showing mating surfaces



▲ Pic.8 Matching router cutters for flaps and centre piece

planed square. For planing the long end-grain edges, a low-angle jack plane would be perfect (Pic.2) although I have to make do with a sharp bench plane!

Rule joints

The next job is to make the two rule joints where the flaps will hinge. I used matching concave and convex cutters in my router (Pic.4). Experiment on scrap pieces of timber of the same thickness. Do not rout the curved sections all the way through the thickness of the timber but leave a rebate on the top surface. When you are happy that the three

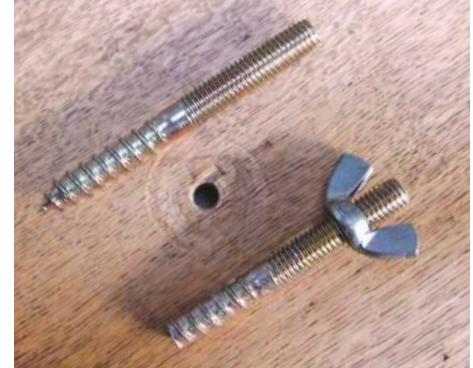
sections fit together nicely, round off the four outside corners of the table and use a flat ovolu cutter on the top edge. Rebating the top edge of the hinge sections will prevent the shallow profile cutting through. For hinge selection, use rule joint hinges. The tabs on these are much wider than butt hinges, the screw holes being positioned further back from the edge. A small gap will have to be left between the edges otherwise they will rub and bind.

Making the frame

The table's frame consists of four sections. The ends are connected by a flat plank at the top and a turned section at the bottom (Pic.5). The vertical plank ends have a top joined with a shallow mortise and tenon and a foot similarly attached. I made the curved foot 300mm wide to help with stability. The flat top, which supports the middle section of the table top, is bare-face tenoned into both ends. I turned a symmetrical stretcher for the bottom section, which was secured in both feet by drilling 25mm sockets (Pic.6).



▲ Pic.9 Forstner bit mounted in a bench drill



▲ Pic.11 Screw thread and machine thread

Adding decoration

To add a bit of decoration to the plain ends, apply a 'club' card motif to the table ends. Make a cardboard template and when happy with its position, drill the holes using a 25mm Forstner bit (**Pic.9**). When using hardwoods, these need to be of a decent quality for a clean cut (**Pic.10**). I have used Clico and Planet makes with good results. Next, cut the tail of the club motif with a jigsaw. A chamfer cutter in a router and a chisel neatens the edge. A small 45° chamfer on the vertical ends adds interest to the sides.



The main table components

Securing the top

With all the frame sections glued together, the next job is to secure the table top. To allow the table top to swivel through 90°, drill a hole centrally in the frame's top section. Screw a machine/screw thread bolt under the table top and secure this with a wing nut. Fit a 'T' nut with M8 thread along the centreline of the frame top and to prevent movement, secure a bolt through this into the table top.



▲ Pic.10 Cleaning up the tail of the club motif



End view of the table



Table with the flaps collapsed, ready to be stored



The table is multi-functional in its design

Finishing touches

After finishing with a cabinet scraper and a range of abrasives, apply a couple of coats of Liberon Black Bison liquid wax in a medium oak colour. I like this product as any marks can be easily dealt with and refinished.

This table has proved to be very useful as it can be stored away in a small space when not in use. Because of its straightforward construction, anyone deciding to make a similar one can adapt its design to suit different styles, both plain and ornate. Feel free to share your designs; I'd love to see them! **GW**



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Project



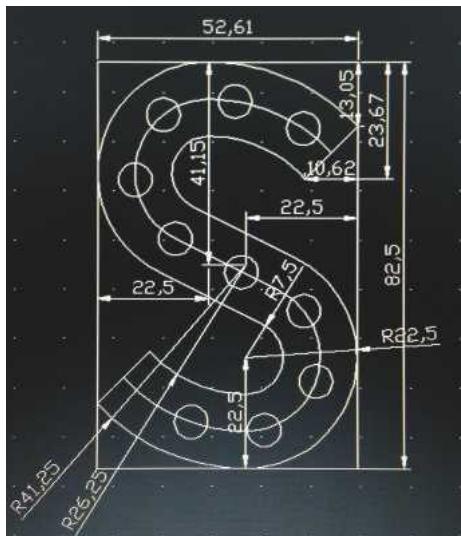
Your name IN LIGHTS (well, initial at least!)

Sam Hyams shows you a simple and inexpensive way of creating the perfect wooden lighting solution for your living room

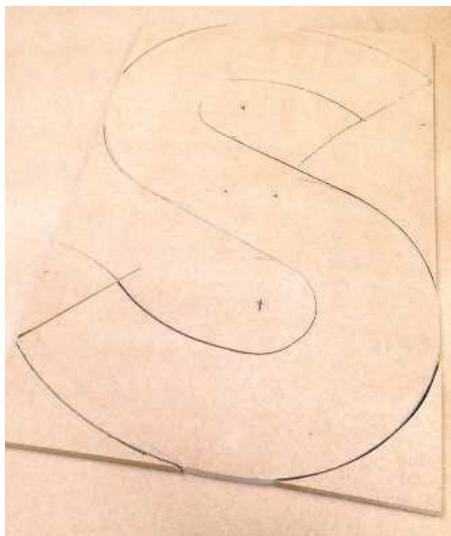
Since my girlfriend and I happen to have the same first initial, I thought it would be a good idea to immortalise it in lights, just like Broadway! Plus, it would make a nice lamp for the living room! First of all I had to figure out how many lights and what kind I was going to use. My initial thought was to use some LED Christmas tree lights, but that would have made the whole thing too small. I was looking to make something that was a reasonable size, while also trying to maintain a classic look. I settled on clear golf ball incandescent bulbs, so you can see the filament. After a bit of research on eBay, I managed to find some

15W versions, which were ideal for the project. Once this was decided, I had to figure out how many bulbs I was going to use. Several people were selling batches of 10 bulbs, so that was a decision made for me, although this sort of stung me later on, which you'll see! The total cost of the project was around £50, including the spray paint.

Taking the number and size of the bulbs into account, I came up with a suitable overall size for my project. Then I had to design my letter 'S' so I could easily lay it out by hand. I used AutoCAD for this, as it'd make it easier to work out the dimensions – as you can see from the main photo, this was quite a wise move!



▲ Pic.1 Using the dimensions from AutoCAD, I sketched out my design onto MDF...



▲ Pic.2 ...then, cut out my design using a jigsaw



▲ Pic.3 Once cut out, my initial was starting to take shape and looked like this. It was then on to the sanding

Materials required

- 1 x 18mm piece of MDF
- 10 x 15W golf ball bulbs – bayonet cap
- 10 x lampholders
- 2m of flex & 1 x 3A plug
- Various spray paints for creating an antique looking effect

Safely wiring a home-made lamp

When searching for your clear golf ball incandescent bulbs online, you must make sure they are EU certified for safety. These bulbs will need to be wired together and a plug fitted, so it is imperative that before you start this project, you carry out research into how to correctly wire it. We advise consulting a professional in addition to searching online, where you will be able to find some great expert how-to guides.

Project



▲ Pic.4 The next step was to sand off the saw marks. I wanted my light to have an antique looking effect, but I didn't want any saw marks showing. First off, I ran round the shape with my orbital sander, moving onto hand sanding for the tighter curves. I also made sure to round over the edges a little, just to soften it up slightly



▲ Pic.5 The only part I hadn't designed on AutoCAD was where the holes for the bulbs would go. I just ran a pencil line round the centre of my 'S' then started to set out where the holes would be drilled. By my poor calculations, I figured out that for 10 bulbs, they would be every 150mm or so. At this point, I suggest double checking your measurements, as I made a stupid mistake here which I did not notice. See if you can spot it before I tell you in the next step!



▲ Pic.6 The lampholders which I bought required a 30mm mounting hole. I didn't have a drill bit this size, so I had to use a holesaw. As I was using a holesaw, I thought it best to use my pillar drill. Not only does using a pillar drill make sure all the holes are straight, but it is much safer – I knew a guy who had his wrist snapped by a holesaw that got stuck, so drill, drill, drill! It was only once I had drilled all of my holes that I noticed my mistake from earlier – one too many holes! Damn it! So I needed to get another light bulb and holder, which was a tad annoying! Make sure you check your work before cutting!



◀ Pic.7 Now for the fun part. I bought a few different paints to try and achieve the look I wanted. A silver, a gold, a stone effect, and a black (not pictured)

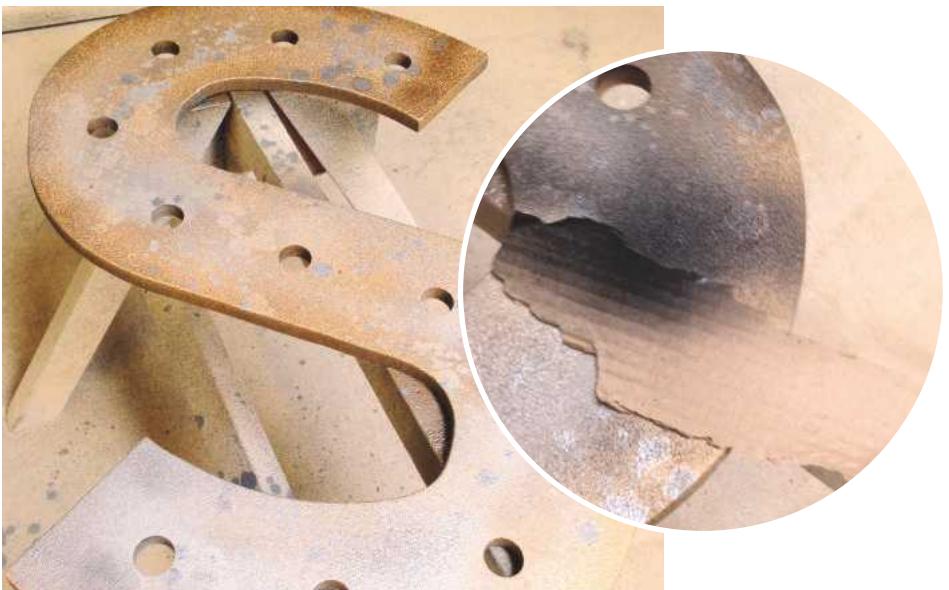


◀ Pic.8 I started with the stone effect to give some texture, then I just worked over the whole thing with the various colours. Annoyingly, the cap on my silver spray paint was not working properly and sprayed all over my hand. This, however, was a blessing in disguise as it added a few speckled splatters and drops to the paint job. I also used a piece of cardboard to mask off a few points to give some shaped effects

Broadway initial light



▲ Pic.9 Once I'd finished spraying, I was left with an 'S' shape with some great paint effects



▲ Pic.10 I then moved on to adding some gold to complement the colours already used. It's important to use cardboard for masking throughout, as shown in the inset here



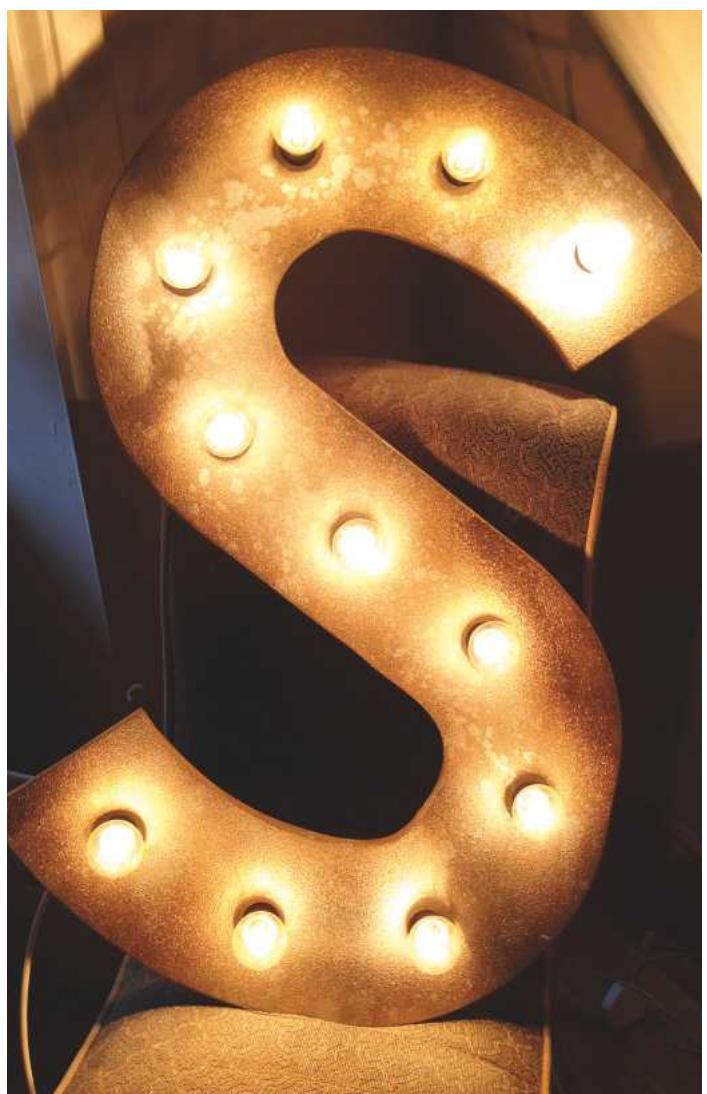
▲ Pic.11 Before you start this step, it's very important to know what you're doing, and I recommend consulting a professional. Wiring up the lamp involves lots of safety considerations, so you need to be clued up before you start. All 11 lampholders had to be wired together in order for the lights to work, so starting at the one furthest from the plug, I began working my way along. Since there was roughly a 150mm gap between each lampholder on the MDF, I just cut 10 lengths of flex at around 250mm; this allowed extra wire for stripping and insertion into the terminals at the back of each lampholder. In the photo here you can also see that I added enough length to attach a plug



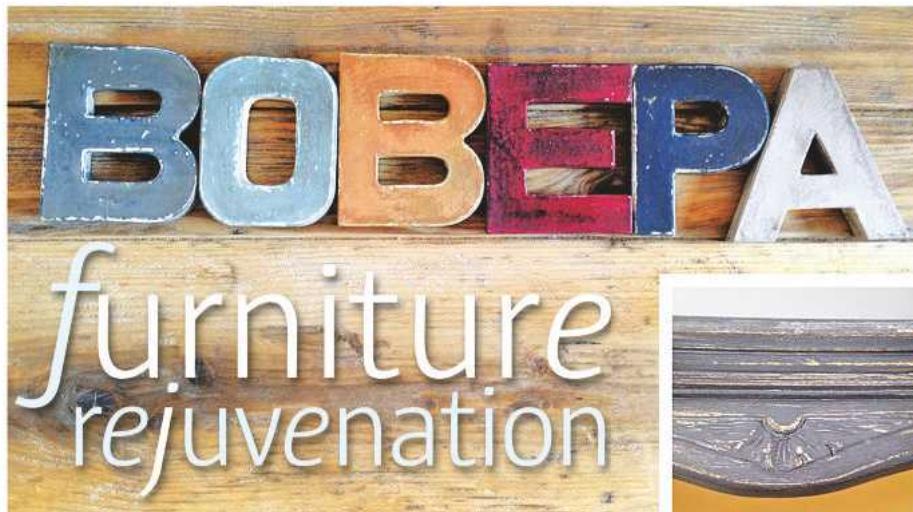
▲ Pic.12 Once all the holders were safely wired, it was time to fit them. This was done using some Sugru and some Sellotape to hold them in place while the Sugru cured



▲ Pic.13 The last thing to do was to fit the bulbs. I just had to switch them on (and hopefully they'd work) and then the project was complete



▲ Pic.14 I think the overall effect is pretty good, and my girlfriend agrees, which was the main objective! Since finishing it, I have plugged it into a dimmer socket, as even though the bulbs were only 15W, 11 of them adds up to 165W, so it was pretty bright! But even then, the gold background means that it reflects a very warm light into the room, which is really quite pleasant. To see more of my work, visit my Etsy shop: www.etsy.com/uk/shop/SamHyamsThings



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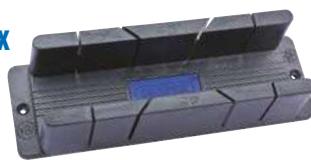
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The completed bench, which does double duty as a setting-out table

Vice principles

Edward Hopkins sets about building a new bench with added vices, which, despite the help of his two new apprentices, turns out to be more difficult than it sounds!

When, a hundred years ago, I made myself a bench, I did what I thought I'd been told. Mostly. A woodworker's bench was to be stout and strong; from 50mm beech, with a well in the middle, and of course, a vice.

I had the yard plane up some beech, and I joined it into three boards. The middle board was lapped underneath the outer two; the resulting well was supposed to harbour tools in use. It certainly did that. In my case it also provided a meeting place for tools not in use; tools

Woodworker's journal



▲ Pic.1 Aurelia screwing through the leg into the end-grain of the tenon



▲ Pic.2 The Swiss watch: precise, dependable and effective. Here Aurelia is using the mortiser to chomp out the stopped housings for middle rails. A through mortise and tenon would have been an alternative, but given that all the weight was downwards, I considered this the stronger joint

useless in their present state; tools I hadn't yet realised would always be useless; blunt tools, homeless tools, duplicate tools; blocks, cramps, rules, squares and assorted woodworking shrapnel. Obsessive tidiness is not one of my faults. When the tide rose too high, I would purge the bench and banish all but the most reluctant tools back to racks and boxes and shelves. There they sulked and lurked, looking for a chance to join their mates back among the clutter. If I ever made another bench, I decided it would not have a well.

Goodbye, old bench...

My bench was a hernia-in-waiting. It was far larger than necessary. I only ever used the front board – the rest may as well have been of softwood. On it I mounted a bench stop and sockets for holdfasts – very handy things, holdfasts, especially in conjunction with other cramps and vices – but the whole bench top had a major weakness. It wasn't flat. It was flat enough for general use, but when it came to assembling a chair, for instance, it presupposed a floor of identical undulation. For such operations, I eventually used the cast-iron bed of the table saw, but in the midst of gluing up, the odd thump is sometimes necessary and there was no thumping to be done on my saw.

One thing I did do right was to mount two vices in line, a couple of feet apart so that a long workpiece could be held snuggly and firmly. With only one vice it would have to be held too fiercely to prevent the turning, thereby risking bruising. It was a clever and original idea, and only later did I discover that Richard had had exactly the same clever and original idea and so, in all likelihood, have you.

One vice developed the, um, vice of slipping when in certain positions. The quick-release mechanism became stiff. The bench top bore the scars of a hundred errors, and the stains of a dozen spills. I had made the bench too high for some operations so I'd heaved it over and cut its legs down. Then it was too low for some operations so I sat it up on blocks. I fell out of love with my bench (I don't think I was ever truly in). When I came to move house, it looked up at me glumly. Would I dismantle it (with difficulty, for it was glued) and remake it? Or, I wondered with a little shock of happiness, not bother. Might I discard it? So I did, just like that. Dave was helping me move all my tools and most of my furniture, and I gave it to him. He was pleased; I was relieved. And in this way my first bench became my last. Until now.

... and hello new bench

Now I have all but finished a new bench; it is as much a setting-out table. I've made it the same height as my table saw so that if I'm building something big, I can rest components between the two. Six by three feet would probably be enough but because I have the space, I made the top six by four.

The bench is made from three sheets of standard hardwood ply (with very little left

over). I used lengths of 100 × 50mm sawn and 75 × 50mm sawn, plus a few odd bits of roofing baton, but none of this is visible in the finished article. The top consists of two sheets of ply, the top one being easily flippable, and then replaceable as life takes its toll. I had pondered using the space underneath for tool storage but I remembered how useful it is to have stout cramping blocks to hand when gluing up, so the lower shelf will house them.

There is a double construction in play. The softwood is tenoned into the 100 × 75mm sawn legs, but not glued. The joints are a very snug fit, and are held in place by the ply 'plating'. The ply sides, especially at the top, supply considerable triangulation to the frame, and the finished table is as solid as concrete. I had thought that I was making a lighter bench, but as I fitted the vices and clad the top it became another hernia-in-waiting. But this one at least can be dismantled and remade should the need arise. I hope this isn't necessary, but as a point of principle, it makes sense to allow that all the materials should be recyclable.

New helpers

Aurelia and Hanna are our present volunteers. They've cycled from Switzerland, along the Loire, up through Brittany (Roscoff/Plymouth ferry) down to the tip of Cornwall, up to Hartland and along to us. As you do. And again we have struck lucky, for not only are they enthusiastic and energetic; they seem to be waterproof, and our garden is looking like a garden again despite the rain.

Aurelia took a year off before university. She perfected her English in Cambridge, and then spent five months back home as an electrician, and two months as a woodworker, but as a woman on a building site, she found the work



▲ Pic.3 The table is of standard construction except for the housing of the vices. The stopped housings hold cross-members, while the cut-outs accommodate the vices



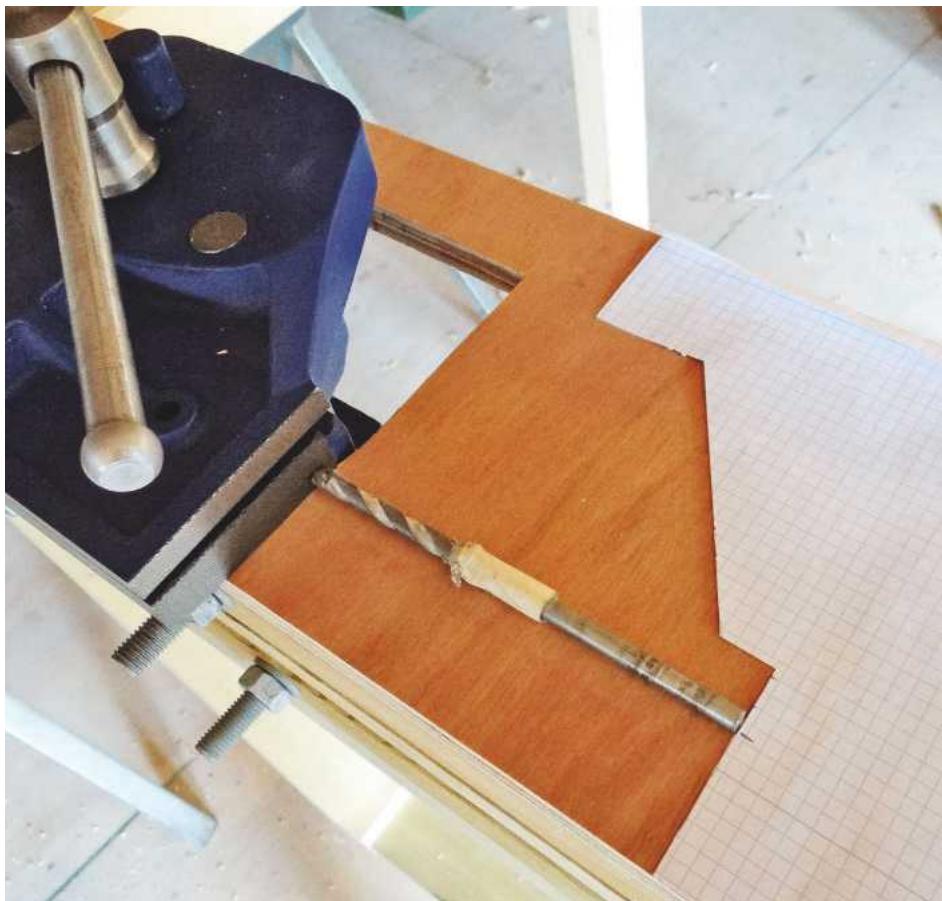
▲ Pic.4 Between the jointed cross rail is a free rail (here being hammered) and some roofing batten to make up the gap. Too many joints would have weakened the very area I was trying to strengthen. These pieces were then cut out for the vices and copiously screwed to each other

◀ Pic.5 Sizing the vice

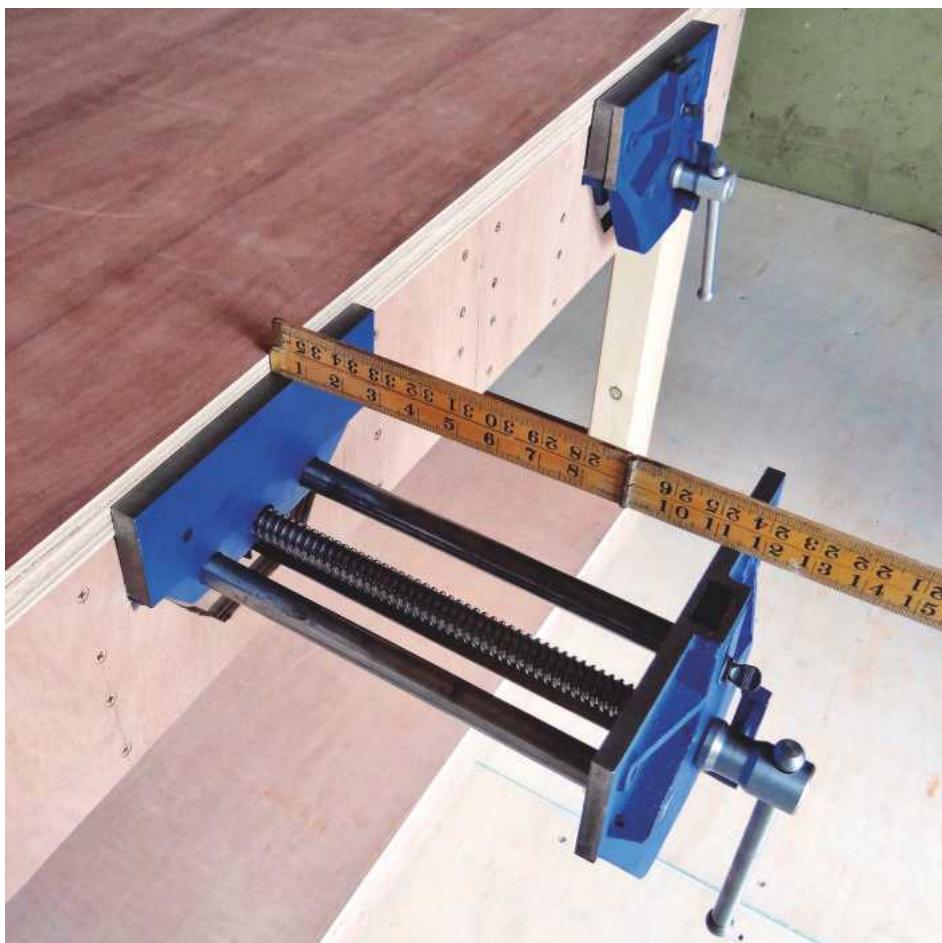
► Pic.6 It's tiny and only a mouse will see it clearly, but when it came to detailing the ply, rather than mitring the corners, which would mean stopping the chamfer, I stopped them at the chamfer. Their own chamfering added a tidy little pattern. It is somewhat lost in the lines of the ply, but I thought it was worth it



Woodworker's journal



▲ Pic.7 I cut a dummy fascia first and then scribed onto paper the shape of a final cut out. Anything will do to read off from the vice: the nearest object to hand was this drill bit



▲ Pic.8 Checking the jaw capacity of my new vices, which I picked up for less than £50 each

hard, both physically and emotionally.

Now a teacher, she is able to use woodwork facilities in school. She has her own room at home where she pursues art projects – screen printing and mixed media – with a push-pull combination of spontaneity and perfectionism.

I enjoy teaching new skills, and I appreciate the extra pair of hands in shifting things around and completing routine operations. In addition, I invited Aurelia's comments on the plans I proposed. Several times she improved on my ideas and several more times she pulled me up just before I went wrong.

Pic.1 shows her screwing through the leg into the end-grain of the tenon. This fixing is emphatically not a long-lasting one, but then it didn't have to be. I just wanted to be sure that the joints were tight when the ply cladding was fitted.

Fitting the vices

This is sort of amusing: when later I had the ply facing in place, I was trying to ensure that the aperture I cut in it was as small as possible. The red part of the vice (**Pic.5**) is the quick-release mechanism, and I wondered to what extent it moved, and whether or not it would be fouled by the ply. I wasn't thinking at all clearly, but just to be sure, I tried it out by pinching the lever. In my defence, the quick-release on my old vices had all but seized up, so I was surprised when, in a split second, the vice collapsed freely and easily.

However, it didn't collapse completely because my thumb was in the way. My thumb is even fatter than usual now. I'll spare you a photo because you'll think I've Photoshopped it. Aurelia had her thumb there too but she took hers out in time. Why she couldn't have taken mine out too I don't know.

Imogen might think that her dad is inert. She'd ask me, before a concert, a holiday or a birthday: was I excited? I never was. Dylan can be magnificent and he can be dire. A wet holiday might be wonderful while a sunny one is sad, there's no telling. But Imogen, it's alright: I am alive and well. I bought these vices after a hasty Internet search. They are 229mm wide, and you can see their capacity in **Pic.8** (I will fit wooden jaws later).

There are plenty of smaller, cheaper, rougher vices on other sites, but I bought these from Rutlands – www.rutlands.co.uk – for less than £50 each, which I think is astounding value. I was so excited when they arrived (the next day!), not just because they are beautiful in themselves (they really are: I'm not a complete nerd) but because of what they promise in practical terms in the workshop. They positively encourage woodwork.

More holes than a Swiss cheese

The ply is joined between the vices. That too needed strengthening, so I just went for it with my wonderful new impact driver. Marking out the positions for the screws and countersinking



▲ Pic.9 I was lucky; an 18mm fascia meant that the front bolts only just squeaked in. I used some hefty galvanised bolts left over from the log shed, and they worked a treat

them precisely (with a bit inserted in the mortiser so it could be used as a drill press) makes a lot of difference to my eye.)

The double layer of ply is flush with the apron on this side. The rest of the way round it overhangs by 50mm so that workpieces or stops can be cramped to it.

The lower shelf was the final touch that would, I thought, only take a moment or two.

I'd assumed that it would slide in between the end legs, on the diagonal. Wrong. It had to be sawn in half. Which way to saw it? In half lengthways so as to join on the cross stretcher? I sawed it widthways because instinct tells me that it is less likely to sink under the weight of those cramping blocks (it won't sink whichever way it is sawn: I'm still talking in principle), and because a join with the grain is less offensive to

the eye. I considered a more conventional arrangement with the lower shelf a few inches off the ground. Aurelia thought that it might be better to be able to get one's toes underneath, but against that, I wanted to avoid a dust and shavings trap. I also had a race-memory of early English oak tables whose stretchers are close to the floor, but that association, I willingly concede, is ridiculous. **GW**



▲ Pic.10 Once the hole is bored for the bolt, it's too late to use a flat bit for the necessary countersinking because it has nowhere to centre itself. Use the flat bit first and then drill the bolt hole



▲ Pic.11 More holes than a Swiss cheese. I did get a bit carried away, but this is the business end of the table and it's heavily reinforced with additional 100 x 50mm timbers beneath the top rail

Blazing a trail

Tegan Foley talks to London-based artist, designer and illustrator **Nick Toye** who has recently learnt how to add his designs to wood using pyrography



A recent Prohibition-themed commission

Here at *GW* we are always on the look out for emerging new talent, especially from young designer-makers. I have been familiar with the work of Nick Toye, a London-based artist, designer and illustrator, for some time, but when he started to experiment with adding his designs to wood using pyrography, I just had to get in touch to arrange an interview!

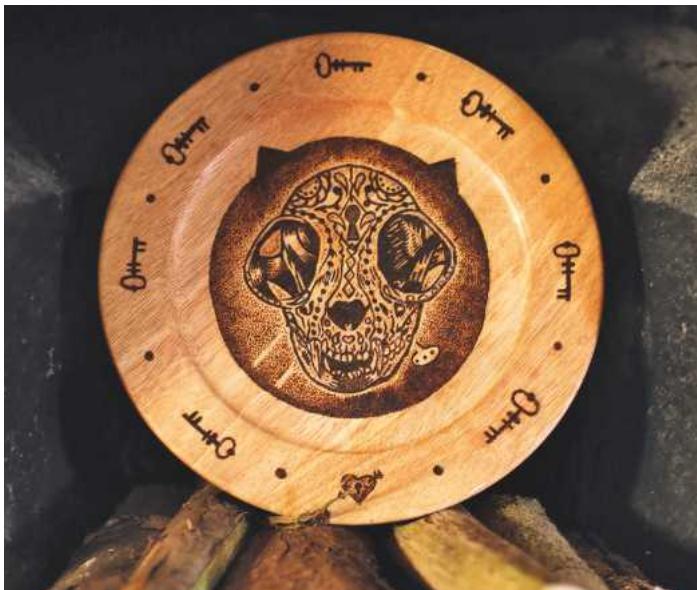
GW: I hear you have a love of comics and illustration. Can you describe your style to us?

I have always loved comics. I wanted to be a comic book artist for years, even creating a 100+ page comic book a few years ago. If I was being VERY generous, I'd say my style was part Jamie Hewlett (*Tank Girl* and *Gorillaz*), part Mike Mignola (*Hellboy*) and part Eric Powell (*The Goon*), or at least those are artists I aspire to be like.

GW: How did you discover pyrography and how did you learn the skill?

After realising how long it takes to put out a longform comic, I was looking for a more immediate way to make some extra cash through my illustration. I have a friend who, at one point, made a living selling amazing silk screen prints which was appealing, but at the

Illustration meets pyrography



A new angle on a traditional Sugar Skull design

time I didn't want to steal his 'thing' or be seen as a copycat.

2014 was a year of experimentation. I tried anything I could think of such as watercolours and acrylic paints, linocut printing, making T-shirts, tattooing and shrink plastic, but it wasn't really until shopping for wedding favours that I really became aware of pyrography. I mentioned to my wife that I'd be up for trying it out and soon after, she bought me my first hobby set. Something about it clicked and I've been into it ever since.

I can't really say I've learnt how to burn wood properly; I just have to do what works for me, although I am gradually discovering new tips and techniques online, so I'm having a lot of fun learning.

GW: What machine do you use?

I started off with a hobby set but I've since progressed onto an Antex FireWriter, which allows me to vary the heat of the wire tips.

GW: How do you manage to fuse your illustration with your pyrography?

To be honest, the two aren't that different. Techniques such as pointillism and cross-hatching translate well onto wood. You could say that pyrography has more in common with tattooing, as you need a lot of specialist equipment. There is the challenge of drawing on a curved surface and you also have only one shot at getting it right!

GW: Can you tell us briefly about the process you use?

Firstly, I have to find the right object: this could be online or in a charity shop/clearance. If reclaimed, I let the piece dictate the design but I'll try to put a spin on it to give it a new lease of life. With a larger canvas, I tend to let my current interests inform the piece; this could be any number of subjects such as some obscure folk art/mythology, graphic design trends, or what I'm watching on TV

and in the cinema at the time.

I'll generally sketch the design freehand onto the wood, unless it involves a lot of text, in which case I'll use wax-free transfer paper to keep the typography sharp. Then I leave it for at least a day in a place where I can't miss it, which allows me to fixate on the areas I could improve. Once I've tweaked the pencil drawing, I'll start burning the outlines, moving onto areas of heavy shadow and then finally, lighter shading. In my day job I work as a digital designer for an agency called Somo, so all this work takes place in the evenings and on weekends.

GW: Which timbers are best to use and where do you get these?

My dad is an amazing carpenter, so he'd probably be annoyed to hear me admit that at this stage, I'm less concerned with the type of timber I'm using and more interested in a finished bowl or jewellery box, etc. So I generally stick to the rule that as long as it doesn't melt, it will burn; this means I can find materials anywhere.

GW: What piece have you enjoyed working on the most so far?

I recently burnt a Mexican-themed skateboard for Wahaca's Day of the Dead Festival. I was particularly happy with the shading as it included more variety of technique. I also really enjoyed making a Frida Kahlo-themed jewellery box for my wife's birthday.

GW: Are you exhibiting your pieces at any other upcoming events?



Nick's stall at Wahaca's recent Day of the Dead Festival



Nick adds the detail first using pencil, then carefully burns in the design using a variety of tips

I've not lined up the next event yet but I'd definitely be interested in doing more.

GW: What project is next in the pipeline, and will it be bigger and better than the last?

At the time of writing this I'm currently taking Christmas orders as well as commissions for more skateboards and longboards of different shapes and sizes.

I also have a table that I drew a Sugar Skull design on with a marker pen a few years ago – it's absolutely rubbish – so in the new year I need to turn that into something much better, using a variety of different pyrography effects. Watch this space! **GW**



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Also our Centrefold in *GW298*, The Fishing Hut by Niall McLaughlin Architects serves as a meeting place and shelter for anglers

ARNOLD LAVER GOLD AWARD

THE FISHING HUT

The Arnold Laver Gold Award is the winner of winners. The Fishing Hut by Niall McLaughlin Architects was awarded this prestigious title (as well as winning the Private category). Sitting on a man-made lake originally built as a fish farm, the hut is made using European oak from France, Douglas fir from Southern England and is supported on 18 pad foundations. This enclosure comprises a weather-tight internal space of four bays and a semi-enclosed storage area

Wood: the star of the show

Back in *GW297*, we brought you the shortlist for the 2015 Wood Awards, showing how the calibre of skill on show was unrivalled. The winners were finally announced in November after three gruelling months of waiting... so here they are

The winners of the 44th annual Wood Awards were announced at a ceremony held on 10 November 2015 at Carpenters' Hall in London, hosted by broadcaster and architectural historian, Tom Dyckhoff.

The Wood Awards is the UK's premier competition for excellence in architecture and product design in the world's only naturally sustainable material. The Wood Awards aims to recognise, encourage and promote outstanding design, craftsmanship and installation using wood. Over the following pages we'll give you an insight into the various projects which were justly awarded. Wood is definitely the star of the show here and many of the winning entries are simply works of art. **GW**

44th annual Wood Awards winners

COMMERCIAL & LEISURE WINNER

CONSTELLATIONS BAR

Situated in Liverpool, the Constellations Bar occupies a disused industrial recycling yard and consists of a bar, food truck, art space and community garden. The idea behind this project was to rekindle the Arts & Crafts ideal of gesantkunsterk, a 'total work of art'. The structure is supported by a set of 10 green oak quadrapods, double A-frame supports that carry the load of the canopy via glulam beams.



Constellations Bar by Hugh Miller Furniture – the canopy and all other components were prefabricated in the workshop and erected onsite in three days

EDUCATION & PUBLIC SECTOR WINNER

ARCADIA NURSERY

Built for the University of Edinburgh and designed as a very low energy building, Arcadia Nursery was conceived as a floating, lightweight structure that could be built within a restricted site. It also features a mezzanine floor, acoustic ceilings to soften the sound and aesthetic of each playroom, and a timber cladding and wood fibre insulation envelops the structure. Timber decks, walkways, feature fences and play features are used throughout.



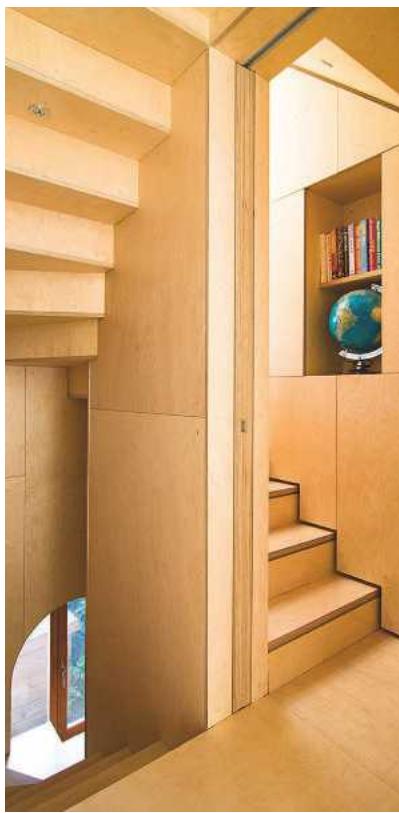
Arcadia Nursery by Malcolm Fraser Architects – the judges admired the feeling of calm and contentment, which is remarkable in a building for the under fives!

EXISTING BUILDING WINNER

THE STUDIO

Inspired by time spent in a VW campervan, The Studio was self-built by Bradley Van Der Straeten Architects. The design of this building has been likened to a treehouse, where the staircase resembles a hollowed out tree trunk and the mezzanine sits atop like a Scandinavian wood cabin. Siberian birch plywood is used throughout as a finishing and structural material and helps to create a cosy living area that, despite having no external space, doesn't feel claustrophobic.

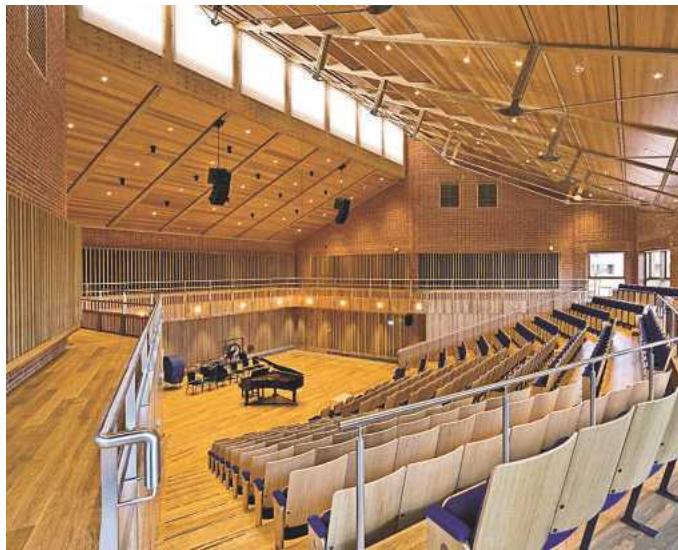
The Studio by Bradley Van Der Straeten Architects
– made using Siberian birch plywood and American red oak



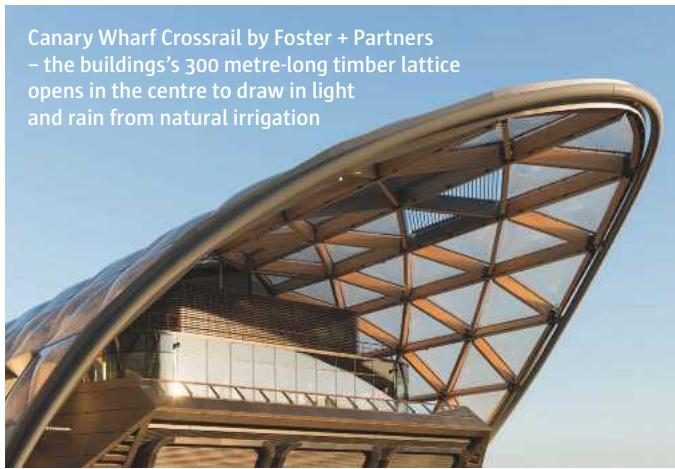
INTERIORS WINNER

BRYANSTON SCHOOL

The new Tom Wheare Music School, part of Bryanston School in Dorset, was constructed using brick and wood. A timber-treaded stair links the building's three levels and American white oak flooring, wall and ceiling panels join with specially designed oak acoustic panels (backed with sound-absorptive material) that can be individually adjusted to improve acoustic performance in the space.



Bryanston School by Hopkins Architects – the simple and effective design of the moveable acoustic panels allows them to be adjusted manually



STRUCTURAL AWARD WINNER CANARY WHARF CROSSRAIL

Chosen from all 20 of the shortlisted buildings, the Structural Award winning Canary Wharf Crossrail is characterised by a landscaped, sheltered park on the roof, accessible from ground level by connecting bridges. When open at night, the park will be lit, illuminating the timber lattice from below and creating a welcoming glow through its ETFE outer skin.

SMALL PROJECT WINNER THE STUDY & THE WORKSHOP

The Observatory comprises prefabricated cabins, an artist's studio (The Study) and a public shelter (The Workshop), that can be transported together on an 8 x 2m lorry truck. Externally, both cabins are clad in charred larch with a 'test bed' wall clad in a variety of charred timbers. The interior is made of light Accoya and Tricoya, virtually rot proof and highly durable.



The Observatory: The Study & The Workshop by Feilden Clegg Bradley Studios

JUDGES' SPECIAL AWARD BSKYB BELIEVE IN BETTER BUILDING



The BSKYB Believe in Better Building by Arup Associates won the Judges' Special Award

One of the very few multi-storey timber offices in the world, BSKYB's educational facility was designed to reflect the company's sustainable aspiration. It utilises solid timber and timber cassettes, which help to deliver the low thermal resistance and high airtightness that the structure required.

BESPOKE WINNERS

ENDGRAIN BY RAW-EDGES DESIGN STUDIO

Endgrain showcases the possibilities provided by dyeing wood instead of painting it. Staining the wood all the way through leaves it consistently saturated; removing or sanding the layer will make it look brand-new again. An example of this process is illustrated in the historic space of Chatsworth House where Endgrain was fitted as a grid-like wooden floor creating coloured pathways through the gallery. The idea for the timber soaking came from xylem, the water-conducting tissue found in trees. Each species responded differently to the chemicals in the dye, experimentation helped the designers settle on two types of wood: jelutong and Southern yellow pine. The judges were excited to see colour used in wood, which is unusual, and by the huge response provoked in people who see the pieces. They admired the studio's initiative in conceiving and developing the process.



FACT FILE
Designer: Raw-Edges Design Studio
Wood supplier: Jennor Timber
Wood species: Jelutong, Southern yellow pine, cypress veneer

Endgrain was used in Chatsworth House where it was fitted as a grid-like wooden floor creating coloured pathways through the gallery



Designed by Raw-Edges, pieces such as this bench showcase the possibilities provided by dyeing wood instead of painting it

44th annual Wood Awards winners



Each of these vessels was made in two parts using a CNC machine

FACT FILE

Designer: Gareth Neal in collaboration with Zaha Hadid
Maker/manufacturer: Benchmark Furniture
Wood supplier: Lathams
Client/owner: Zaha Hadid as part of the Wish List project
Associated gallery: PHOS ART + DESIGN
Wood species: American white oak



You can always count on Gareth Neal to produce pieces which are totally unique

VES-EL

BY GARETH NEAL IN COLLABORATION WITH ZAHA HADID

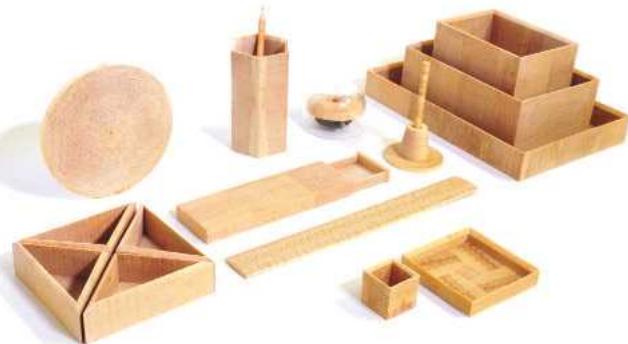
Gareth Neal was invited to architect Zaha Hadid's office to work with her design team, using the company's modelling software to design Ves-el. From this came the idea of extruding the form along one of its axes with a slit opening at the end. Gareth was interested in the idiosyncrasies of traditional hand processes, such as a hand-thrown pot or a raised piece of silverware, and how simulating these could be achieved through digital imitation. The vessels were made in two parts on a CNC machine during a week-long stay at Benchmark. The judges felt this was a winner because of the combination of the process and the finished result which, they said, had an intensity of energy.

STUDENT DESIGNERS

STUDENT DESIGNER WINNER

END GRAIN STATIONERY BY SIMIN QIU

The End Grain stationery accessories collection was inspired by the wooden floor in the Barbican theatre. The aim was to introduce this mix of nature and man-made beauty and apply it to functional, everyday products accessible to all. This collection uses the end-grain patterns from offcuts, which are carefully cut and glued together. The judges said this work was fresh, and that it felt like the start of a journey in designing and making.



This collection of stationery accessories was inspired by the wooden floor in the Barbican theatre

FACT FILE

Designer: Simin Qiu
College/University: Royal College of Art
Wood species: Pine

STUDENT DESIGNER PEOPLE'S CHOICE AWARD

SLATTED CHAIR BY EMMA LESLIE

Handmade from sustainable hardwoods using traditional techniques such as bridle and tenon joints, this chair was inspired by the architectural forms of Alvar Aalto and designed to focus on structure. The designer's aim was to make a seat suspended inside a frame, similar to the inside/outside of a building. It has the feel of an armchair, but is light in its structure.

FACT FILE

Designer: Emma Leslie
College/University: Building Crafts College
Timber supplier: Brooks Bros Timber
Wood species: Maple, cherry

The chair was influenced by the architectural forms of Alvar Aalto



This month's cover star, 'Slatted Chair' was made using a variety of traditional techniques

Japanese joinery

Photograph courtesy of Dale Brotherton – www.japanesecarpentry.com; all other photographs by Michael Huntley



A Japanese tradition

Michael Huntley
considers whether
or not Japanese
tools are a
'must-have'

The difference between the Eastern and Western traditions are to be found in both work methods and attitudes. Tools are not only part of the Japanese carpenter's craft; they are also part of him because most carpenters make or adapt some, if not most, of their own tools. Having said that, many Western woodworkers who enjoy hand tools also make their own tools and treat all their tools with respect. It's not the style – whether Japanese, English, French or American – but the use of tools that counts.

Are Japanese tools best?

The first thing to say is that you don't need to have Japanese-made tools in order to practise Japanese woodworking. However, good-quality tools are an asset, and once

you have learnt how to use them they are a joy to use. Many years ago, there was a debate about Japanese steel: could you get a better edge on it than on Western steel? This was in the 1970s. Back then, the answer was probably 'yes'. When the first good-quality Japanese chisels came over we were amazed at the edge you could get if you used Japanese waterstones. This was before Lie-Nielsen and Veritas were available in the UK. The same applied to Japanese saws.

Japanese steel and Japanese tool-making methods are still some of the best in the world, provided you buy top quality tools, but beware of the many cheap imitations on the market. However, Western tools, made using modern analytical technology, have caught up and I doubt if there would be much difference in outcome for most amateur woodworkers.

The Japanese woodworking tradition: part 1



▲ Pic.1 A Huntley Oak saw with strengthened teeth

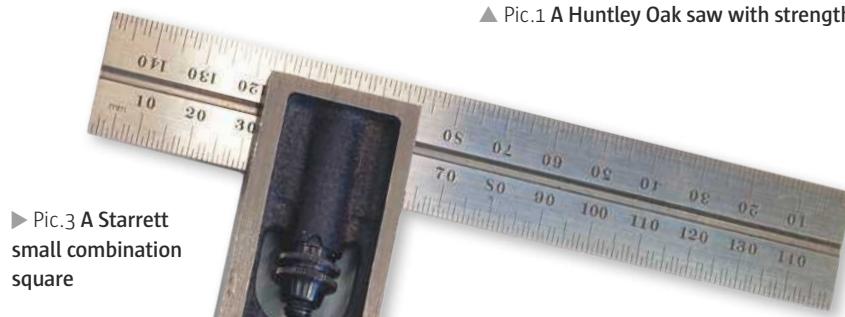


▲ Pic.2 Large rip, ryouba and azebiki saws

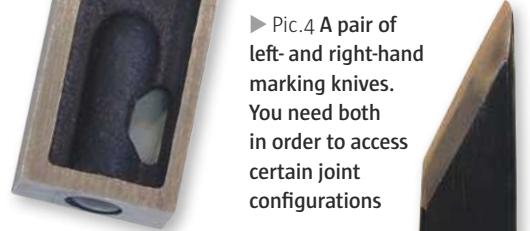
between using top-quality tools from either tradition. To some this may seem heresy, but it is more a case of how you use quality tools than where the tool was made.

First things first

Just like Western woodwork, your tools must be suitable for the job required and sharp. I am not going to describe waterstone sharpening again. Suffice it to say that the back of the blade must be flat, and the final polish should be on an



► Pic.3 A Starrett small combination square



► Pic.4 A pair of left- and right-hand marking knives. You need both in order to access certain joint configurations

8,000 grit stone. The slurry from an 8,000 grit Japanese natural stone will take it to 12,000 if you back right off on the pressure. You may wonder why I am showing plain photos of these tools. It's because sometimes the names confuse people so I thought that the photos might make identifying them easier.

Saws

The most accessible Japanese tool is a saw. I'll make this introduction as brief as I can, but there is a lot more to it than there is room for on these pages! You will need a rip saw and a cross-cut saw. To cope with a wide variety of timber sizes you will need these saws in different sizes. You might also need different tooth configurations on the saws, to best cut different species at different moisture contents. See the panel on page 53 for potential suppliers.

As an introduction to Japanese saws, I have designed an extra tough saw for my students, (Pic.1). You can buy it from me directly or from www.woodworkprojects.co.uk, by searching under 'saws for dense hardwoods'. This saw is designed to be able to take rough handling in hardwoods. It has larger and stronger teeth, which are good for beginners who are learning to use 'pull' saws. After about six months, the brain gets used to pulling a saw and the student is less likely to break a tooth or buckle the blade. At that point they need to buy some finer saws.

The first finer saw to buy is a double-sided ryouba (Pic.2). This is good as a general saw in



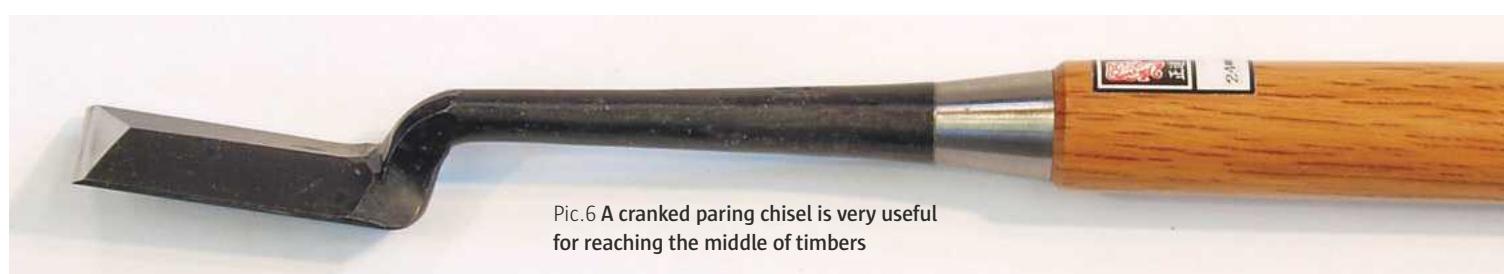
the workshop: it has rip teeth on one side and cross-cut teeth on the other. The next saw to buy is a douzuki, which is sometimes also spelt dozuki. This is a backsaw; we would call it a dovetail saw. These three saws will keep you going for a long time with general work, and of course all the blades are replaceable. You may also want a large rip saw if you are cutting big tenons, (Pic.2 again), and an azebiki saw is useful for getting into awkward places.

If you are going to use Western saws, then they must be sharp and you must have a means of sharpening them accurately. As saw sharpening is an extra skill to learn, I start people off with a Japanese saw because they can have a new blade fitted rather than having to learn about saw filing!

Japanese joinery



Pic.5 Oire nomi: these are standard bench chisels

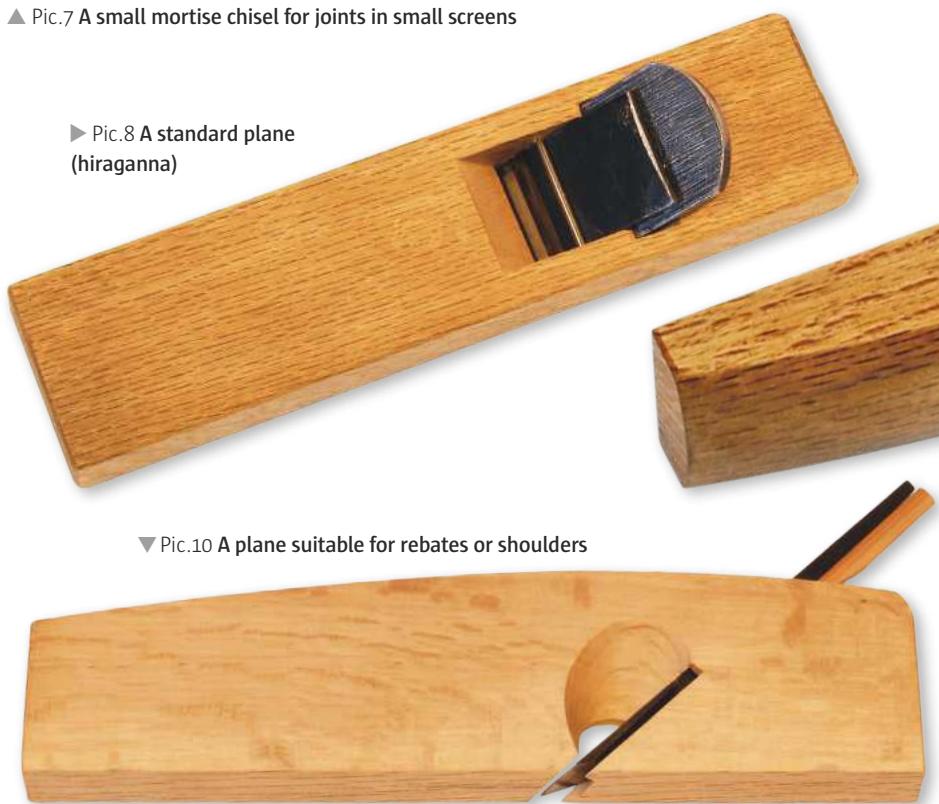


Pic.6 A cranked paring chisel is very useful for reaching the middle of timbers

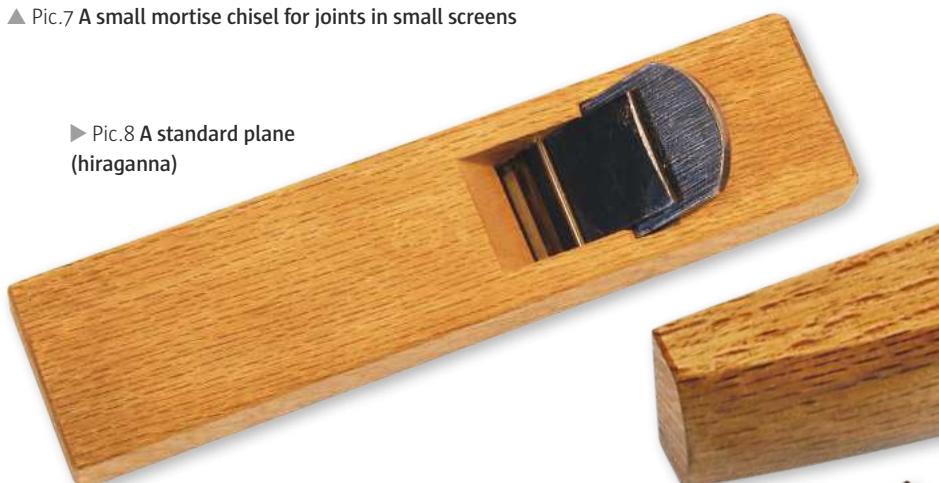
The Japanese woodworking tradition: part 1



▲ Pic.7 A small mortise chisel for joints in small screens



► Pic.8 A standard plane (hiraganna)



▼ Pic.10 A plane suitable for rebates or shoulders



Marking tools

We used ink lines at the recent masterclass (see *GW300*), but they are a bit specialist. To read more, see fabulalignarius.wordpress.com/2015/05/15/using-a-sumisashi-and-sumitsubo. A 1m straight edge, a 150mm Starrett combination square (**Pic.3**) and a marking gauge are sufficient to start with, unless you are going to buy specialist Japanese marking tools. Now I mentioned Starrett as a guide to quality; always buy top-quality tools. You will also need a left- and right-hand marking knife (**Pic.4**) and very sharp pencils. I use a 2H but the 0.5mm clutch pencils are very popular.

Chisels

The Japanese have a larger range of chisels than we do. The good news is that unless you

are doing specialist work, you don't need most of them. Now, there is something that needs to be understood: Japanese chisels are made for chiselling, and chiselling only; they are, relatively speaking, easily damaged, so I suggest that you have one set of Western chisels for what you might call 'rough carpentry', and a few 'best' Japanese chisels for precise work. As a general rule, the higher the price, the better the steel. The standard 'bench' chisel is an oire nomi (**Pic.5**). 'Nomi' means chisel. You should find them at about £50 each. These are chisels intended to be struck and they have a hoop on the end of the handle that needs to be set. If you are going to buy Japanese tools, then can I urge you to buy a copy of Toshio Odate's book *Japanese Woodworking Tools: Their Tradition, Spirit and Use*. This will tell you all about setting hoops and many other things that you will need to know. You may also want to buy paring chisels (**Pic.6**) and mortise chisels (**Pic.7**).

Planes

Japanese planes are the pinnacle of Japanese tools. As such, they require specialist understanding. It is not a case of what you should do; it is more a case of what you should

not do! I say this because almost every plane brought to me by students has been damaged by the previous user. NEVER try to re-seat the blade unless you have been taught how to do it. New planes will need the blade to be seated. Therefore, you cannot use a new plane unless you have been taught how to seat the blade. This is a paradox. You have to have access to instruction.

If you are working on your own and do not

► Pic.9 A little scrub plane or compass plane is very useful for cleaning up rough timber!



have anyone to consult, then I suggest that you will enjoy your woodworking more and get better results if you use standard well-tuned Western planes with metal bodies.

I'm sorry if that disappoints anyone, but that is what the situation is. Even if you were to buy a plane from Japan that had had the blade seated in Japan by an expert, the body would have moved by the time it got to the UK and the seating (and conditioning the sole) would still need to be done again. One other word of caution: never leave the blade in the mouth of the plane; it could get stuck as the wood shrinks.

Tool group meetings

If you'd like to find out more, why not come to the Japanese tool group meetings in Wiltshire? Andy Ryalls will be running tool tuning days during spring 2016. Email me for details: onehundredchisels@btinternet.com. Next month I will be looking at some interesting Japanese joints made using these tools. **GW**

Japanese tool suppliers

Classic Hand Tools

www.classichandtools.com

Dictum

www.dictum.com/en/tools

Niwaki

www.niwaki.com

Suzuki-ya

www.suzukitool.com

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Discover. Inspire. Connect. Educate.

Andy King recently attended Discover Axminster, the first education expo of its kind, held at Bridgwater College, which boasted an impressive line-up of leading names in the industry

Bridgwater college has established itself as an excellent learning centre for woodworking education, whether it be carpentry, joinery or furniture and cabinetmaking, and with Axminster Tools & Machinery's headquarters lying in close proximity, it seems a sensible move for Axminster to have close ties with them. Laying on the inaugural design and technology expo at the college, Axminster drew in a range

Discover Axminster

of manufacturers and demonstrators to showcase the latest technology along with high-end hand skills; the latter in the shape of world-renowned cabinetmaker Robert Ingham, who was on hand to showcase some of his fine boxes alongside discussing his work, techniques and even managing to cut a dovetail or two when he found a minute to breathe in between being swamped by students, visitors and me, all asking him countless questions!

A master at work

Robert's work is stunning – take a look at his website: www.robertinghamdesigns.com – both in craftsmanship and design, and watching him work is a joy, especially when you discover how he has simplified many of the regular tasks by designing jigs and templates that eliminate marking out, allowing him to speed up paring or marquetry.



Robert Ingham at work



Basic hand tools are used for the dovetailing and veneer work

To this end, I watched as he quickly glued up a few leaves of veneer, doing away with the traditional veneer tape in favour of a low-tack masking variety.

Once dry, he used one of his many templates to cut a circle from the centre of the veneers before rotating it through 90° and re-gluing it for a neat marquetry design, ready for a box lid.

Robert's tip of cutting from the rear of the veneers with a scalpel allows adhesive to flood into the bevel left by the blade while producing a crisp gossamer tight line on the face. Such tips etch in the memory and no doubt plenty of students will retain this in the same way I will!

I was also fascinated as he cut a dovetail using his jigs. No marking out at all, simply into the jig, a few swift cuts with his Zona razor saw, waste removed with a fret saw, then into another jig to pare away the waste.

A further clever trick when using the tail piece is to mark out the pins, utilising a packer of the same thickness as the saw blade; this offsets the joint to allow it to align smack on once cut, and it can then be assembled.

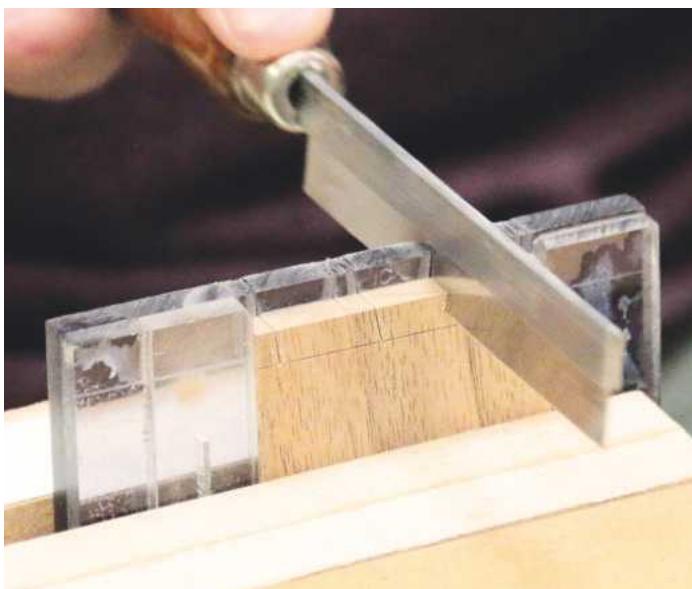
Showcasing new technology

The draw of Robert Ingham would have been enough to get people to any event, but there was a great range of technology on show outside of the sublime skills he possesses. Bosch were on hand to discuss their battery technology as well as their unique wireless charging system (see **GW300**); something that would fit especially well into a college and workshop environment.

The technology involved was discussed in depth in seminars in the lecture theatre alongside the demo room and this was a theme for all the manufacturers and demonstrators there, each taking a stint throughout the day.

Abrasive aces

I've recently been very impressed with Mirka abrasives, which I've used extensively during my turning work, and the latest developments within this area are the 'Ace' abrasives. These have 3-4 times the lifespan of standard Mirka



This clear Perspex dovetail is precut for a Zona saw, which allows it to zip through the tail cuts of the joint



Waste is cut away in the normal manner, using a fret saw

Education Expo @Bridgwater College



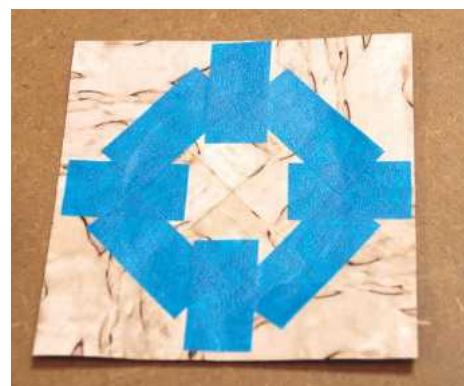
The second jig allows for the base of the tails to be quickly pared away from one side



The third jig secures the tail board and allows Robert to transfer the position to the pin board



Using a template, a scalpel cuts the centre circle



The circle is rotated 90° and re-glued from the underside



From the face side the seams are crisp and clean



After sawing, the second jig is used to pare the base of the pins flat and square



The result is a first-time perfect fit, achieved much quicker than when using normal methods

Bespoke boatbuilding

Veritas were also present along with Wally Wilson from Canada, who was demoing all their planes, saws and other innovations. This attracted plenty of interest from the students, who were eager to pick up the tools and scrutinise their innovative designs and adjusters, commenting and trying them out.

It was here, while he was putting one of the planes through its paces, that I managed to grab a word with Matt Reddaway. He and his colleagues had travelled all the way up from Cornwall where they are serving four-year apprenticeships at Pendennis shipyard – to find out more, see www.pendennis.com.

The website shows some spectacular vessels,

Discover Axminster



Examples of Robert's wonderful craftsmanship



Using the 3M Level Dependent Defenders, noise is reduced to a safe level while still allowing you to hear properly

and from what Matt mentioned, it sounds like an amazing place to serve your time, with the first year learning the ropes in all aspects of boat work: glass fibre work, steel fabrication and welding, electrical fitting and of course, all aspects of woodwork from framing and templating through to fine veneering and cabinet work.

Matt went on to inform me that, after this period, they then decide which trade they would like to focus on and train in, and with a rolling apprentice scheme, the shipyard is usually able to accommodate these wishes, even if it occasionally overbalances the yard's particular needs in one area or starves another, and with a staff of between 200 and 250 at any given time, it is flexible enough to do so.

There's not much chance of being hit by recession either as they work on bespoke super yachts, either new build or refurbishment and refits, and most of these fall between 40 and 90 metres long! And unsurprisingly, their customer base usually includes plenty of

private millionaire owners. With my own involvement and passion for boatbuilding, I'd have loved to have worked for them!

They also do work outside of the boating arena: their skills are on show around the UK in places such as Lord's Cricket Ground. If you fancy a visit to Cornwall, this particular company is certainly worth looking up, ideally during the summer months, and *GW* will be featuring them shortly, so definitely look out for that!

Innovative edge

Lamello fit in well with any high-end woodworking and the Zeta and Invis systems especially so, allowing their own innovation to influence the designs of anyone looking to explore new ways of interlocking components where using standard joints could prove impossible.

The range of samples on show should be

enough for any would-be furniture or cabinet maker to think long and hard about buying into either or both of the systems, despite the high price tags of both. However, price becomes almost irrelevant when you consider how diversity, speed and uniqueness are brought to the fore with these technologies.

High-end tools

Along with Lamello, Festool were showcasing their own high-end, high accuracy tools, with equal innovation in the now well-established Domino jointer, another tool that increases speed and productivity while also allowing for innovation.

Their latest range of brushless sanders, interchangeable chuck drills and of course their plunge saw, recognised as the industry standard, were all available for people to try out, and, as a result, their stand gained plenty of footfall from the visitors.



The Bosch demo showcased the new range of 'LBoxx' and cradles for the Wireless Charging System – see my review in *GW300*

Education Expo @Bridgwater College



Mirka offer a high-end extractor for use with their 'Ceros' and 'Deros' sanders



Visitors were encouraged to get hands-on and topick up and try all the tools



Martin Brown is always happy to discuss all things Tormek!

Easy sharpening

It's rare that any tool event doesn't have a Tormek demo, and of course, it was no different here! Martin Brown was putting the system through its paces, demoing to one and all the ease with which a repeat grind, hone or polish of any edge tool you care to mention can be quickly achieved. In the workshop, where many of the students attending will hope to find themselves working, such a device will easily find a niche.

Christmas comes early

Throughout the course of the day there was a steady flow of people moving through the two rooms, taking in the seminars or picking up advice and information from the various stands with Steve Hopper, Bridgwater's Furniture Course Manager bringing many of his students, a couple of whom were kind enough to give their own thoughts on the event.

Level 1 City & Guilds Bridgwater College furniture student Aaren Snow commented on how being able to see Robert Ingham demonstrating was very inspirational and how great it was that he got to talk to him. He also said that eventually, he'd like to be able to produce that quality of work commercially.

Level 1 City & Guilds Bridgwater College furniture student Josanna Fielder said: "The 3M lecture on hearing damage [machine noise] was very informative and Robert Ingham gave an excellent insight into fine furniture making. The APTC expo event, with all the trade stands and lectures, was excellent overall and it was great that it was held at our college."

As the show was coming to an end, with one

final seminar taking place, it was time for a final look around and glancing across, I noticed Robert Ingham signing one of his books. I'd seen the book on his stand earlier and flicked through it, only to discover a mine of information, including details on how to make

his jigs and templates. I just knew I had to have one! It's now hidden away somewhere at home as one of my Christmas presents from my wife. I haven't counted down the days to Christmas since I was a kid, but I've now started all over again! **GW**

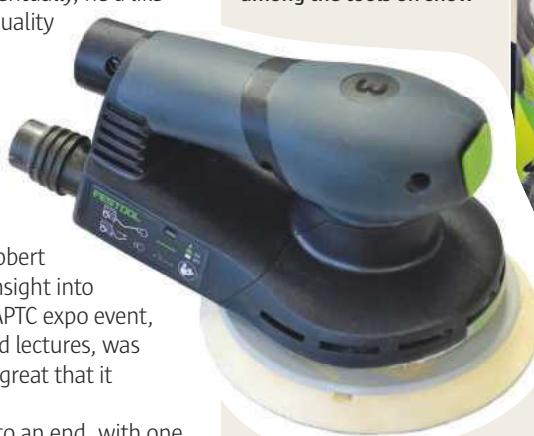


For the woodworker with ambitious designs, Lamello's Zeta and Invis systems were on show



They included the latest Divario P-18, an invisible slide fitting for shelving applications

Festool's latest brushless random orbital sander was among the tools on show



The guys from Festool had a great range of kit that appealed to the high-end woodworker

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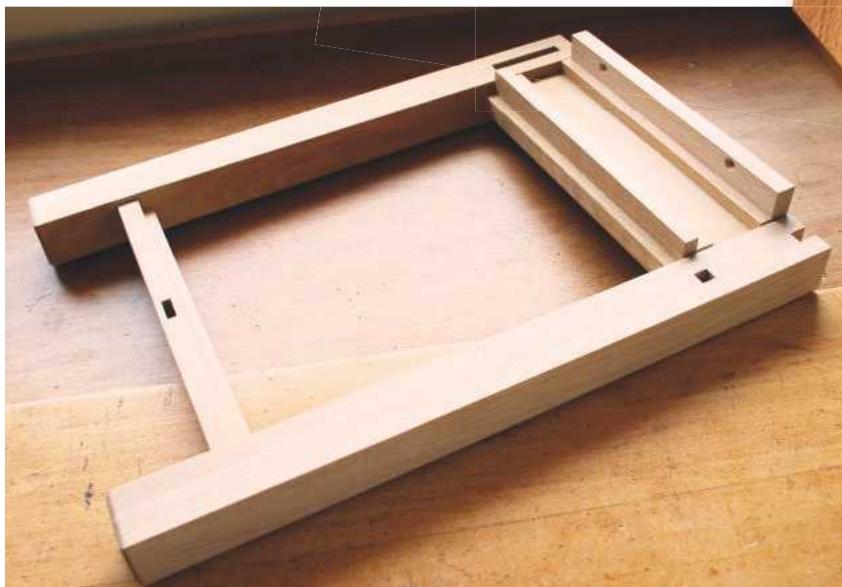
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Something simple on the side

Brian Barber combines clean lines and a pragmatic approach in his oak side table. It's perfect for any room in the house

Having just revamped my study with a new oak desk and chair, I found myself in need of a small table – something simple but chunky – to sit beside a two-seater settee.

Now, when designing, I tend to follow an 'evolutionary' process that begins with a rough sketch showing approximate dimensions – usually a height, width and depth, though sometimes it might just be the dimensions of a door or cabinet top – and proceeds from there.



▲ Pic.1 The basic framework consists of two sides, each comprising two legs connected with a side rail top and bottom



On this occasion, then, I reckoned that if I was going to go to all the trouble of making a table, I might as well add a drawer for those inevitable odds and ends, a small glass shelf for papers and what have you... oh, and perhaps a bit of detail on the top to make things more interesting.

And that's the process by which I arrived at my sketch for a small side table. **Fig.1** (see page 64) shows the general arrangement of the table, but the dimensions given there can be modified easily to suit your own requirements and preferences.



▲ Pic.2 To add interest, the side rails were detailed with a 3mm groove that continues the line of the drawer opening



▲ Pic.3 The drawer runners and kickers, made from rebated oak, are glued to the insides of the side rails



▲ Pic.4 The lower rails are rebated to receive the 8mm plate glass shelf



▲ Pics.5 & 6 The completed but unfinished framework is waiting for the top and drawer to be added



I chose to make the table from European oak as the timber is readily available, and also has a beautifully warm brown colour that would match the new desk and chair in the study.

As you can see from the drawing, the basic framework consists of two sides, each comprising two legs connected with a side rail top and bottom (Pic.1). These assemblies are then joined with a matching rail at the back, a stretcher between the lower rails, and at the front with a drawer opening. This was made from two pieces of oak $20 \times 15\text{mm}$ and $22 \times 20\text{mm}$ in section mortised into the front legs. For increased strength, mortises and tenons were used for all the frame's joints.

The basic framework and drawer runners

The first job was to make the legs, which are four pieces of $42 \times 42\text{mm}$ oak mortised as necessary; chamfering the bottom edges of

Cleaning up

Andy King says: "Brian's approach to cleaning up is sound advice, although I was taught to clean up inaccessible areas and internal edges prior to glue-up rather than cleaning up the whole project after assembly. A good example of this would be a panelled frame, where you'd clean up the internal edges of the frame and the relief mould of the panel, which are difficult to sand once assembled."

"If you're making a cabinet, for example, where you need to glue up a number of sub-assemblies – more panelled frames, say – that are then glued into a final assembly, I'd plane and/or sand the internal edges, panels and what have you before glue up. I'd then sand the various sub-assemblies before final assembly, leaving me in a similar position to Brian, which is to say with only minimal clean-up to be done."



"You should, however, resist the temptation to clean up all your faces too rigorously before glue-up or you run the risk of ending up collecting dirty handling marks, which only leads to more sanding later. Besides, you'll probably have to sand or plane out any slight discrepancies around joints anyway, so you may as well leave cleaning up the external faces until the last stage."

Project



▲ Pic.7 The top's breadboard construction was detailed to match the 3mm grooves on the side rails

each leg helps to prevent the grain splitting. The two side rails and the back rail were then cut from 20mm thick stock. I used a 3mm straight cutter to rout a small groove 22mm from the bottom of the upper side rails and back rail – a height that matches the bottom of the drawer opening (Pic.2).

The runners and kickers, between which

the drawer slides, were made from four pieces of rebated oak and glued to the insides of the side rails (Pic.3). Some care must be taken when making these pieces to ensure that they will eventually hold the drawer so it sits within its opening with about 1 or 2mm clearance.

To receive the 8mm plate glass shelf, the lower rails – which were made from 30 ×

15mm oak – were routed to produce a 10mm deep rebate (Pic.4). The glass itself was cut to size leaving about 2mm clearance all around, and the edges were polished.

All the joints were then glued together using urea formaldehyde resin glue. Pics.5 & 6 show the completed and unfinished framework before the top and drawer were added.

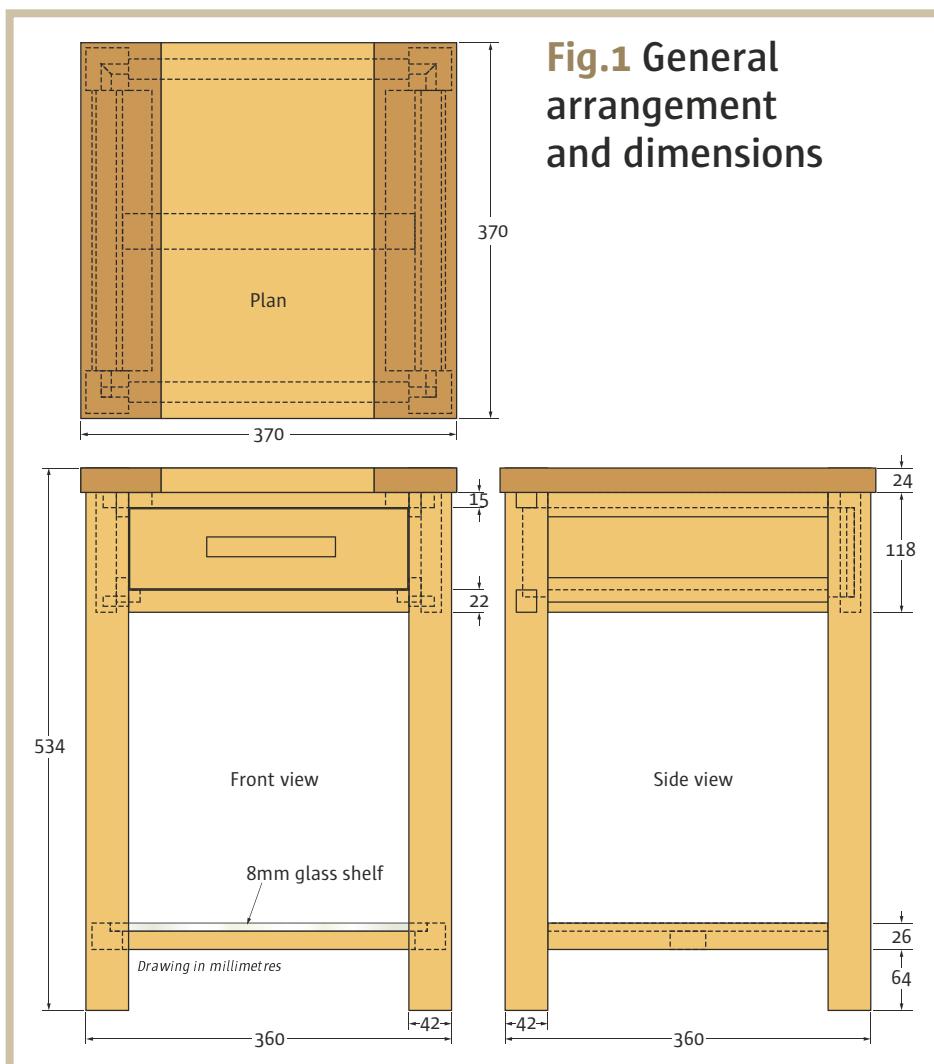


Fig.1 General arrangement and dimensions

The advantage of simplicity

When it comes to furniture making, I always favour the simple approach. I find that it makes things much easier, especially as I think that what you should be concentrating on is achieving elegance and beauty in the final piece. Complications in constructional design are rarely needed, and certainly not in a piece as simple as this table.

Having said that, I still firmly believe in using traditional methods wherever I can. I find, for example, that hand-cut dovetails are almost always better than machine-cut joints because the subtle changes in size and shape, even when they're unintentional, add that hand-made *je ne sais quoi* that enhances the piece.

I myself have little time for working exactly to plans and attempting to cut pieces to given sizes. Instead, I'll dry-assemble the project as I go along and see how things are going, balancing the top on the legs, for example, to see if it looks about right. If everything's fine, I carry on; if not, I'll make some adjustments. In this regard, woodworking – and furniture making in particular – is a wonderful craft. It allows great flexibility in your projects so that no two pieces need ever look the same and, being the material that it is, wood allows adjustments to be made relatively easily as you go along. In my book, there's only one rule: if it looks good, then it is good!



▲ Pic.9 The lapped dovetails keep the lines of the drawer front clean...



▲ Pic.10 ... while the handle echoes the table's clean and chunky design

Making the top...

The top, which is 22mm thick and measures 370 x 370mm, was assembled using biscuits and a breadboard construction that allowed me to extend the detail on the side and back rails by routing 3mm grooves along the breadboard joins (Pic.7). This isn't a way of hiding poor joints, by the way; any gaps or thick glue lines will not just show up; they'll be highlighted by this detailing. I feel it's always worth making the effort to try to ensure that all joins are as perfect as possible; there are no excuses for gaps, even in a project as simple as this.

and assembling the drawer

The drawer is constructed in traditional fashion: hand-cut dovetails all round, with lapped dovetails at the front to give the drawer front a clean line (Pic.8). A plywood bottom was then slotted into grooves routed in the drawer sides. The completed drawer is shown in Pic.9, complete with the handle, which was made by shaping a length of oak so that it tapers from front to back to give a better grip when opening the drawer (Pic.10).

Final finishing

As I built the cabinet, I finished all the pieces with a razor-sharp hand plane before sanding them with 320-grit paper. This ensured that, apart from a little glue to clean up, there'd be very little finishing work to be done when the cabinet was finally assembled (see Cleaning up on page 63 for an alternative approach).

I must admit to having a liking for good-quality hand planes, my favourites being Clifton and Lie-Nielsen. They're quite expensive, it's true, but they're worth every penny when you are making furniture mainly by hand, as the finish you can get from them is superb.

To complement the finish on the desk and chair, I used Osmo's Polyx oil, which works well on many timbers, especially those like oak which have an open grain structure. The

resulting finish is extremely hard-wearing and, just as importantly, it's easily renovated: any blemishes can be sanded out and refinished without leaving any tell-tale signs.

I applied three to four coats with a rag, giving the table a light sanding and a night to harden between coats. It's remarkable how the oil builds up to give a really pleasing sheen. It all looks quite disappointing when the first coat

sinks in, but after a few coats a beautiful transformation takes place. You can also apply the oil with a brush and rag it off afterwards, but don't use a brush on its own as this can leave bristle marks. After the last coat had thoroughly dried, I topped off the table with a wax polish (Pic.11). All I need now is a mat to protect the newly polished top, and a cup of tea to put down on it... **GW**



▲ Pic.11 After four coats of Osmo's Polyx oil, the table was finished with a wax polish



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The projects for you to pick from will be more complicated and will involve the use of the more sophisticated hand tools and hand held power tools and will include using some of the static power tools in the workshop. We will also be looking at buying timber, making cutting lists and drawing plans.

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Good Woodworking Letters

Staining with iron and vinegar

Dear Michael,

I enjoyed your article on surface finishes in last month's issue – you certainly covered a lot of ground. You might be interested in one product that you did not cover but which I use a lot: DEKS OLJE D1, produced by Owatrol in Norway.

The finish, originally designed for the woodwork on Norwegian fishing vessels, gives a satin finish but it is unusual in that the wood is saturated and the finish is therefore more than surface deep. In application, the idea is to flood the surface and then keep it wet all day by frequent further applications. It is then dry in around 24 hours.



I have used it extensively for kitchen work surfaces, external woodwork and marine wooden surfaces. It is very hard-working and because of its penetration, small scratches are still protected. I usually get my supplies from a yacht chandler.

I hope this is of some use; keep up the excellent reading from *Good Woodworking*.

Yours sincerely, **Don Brown**

This product from Owatrol's Marine range produces a mirror-like finish on wood

though: it is designed for boats? You say you use it for kitchen work surfaces, so I was wondering if it is in fact safe for food preparation surfaces? I will email the manufacturer and ask, but I wouldn't recommend something unless the makers say it is safe. Fundamentally I like the idea of saturating a frequently wetted surface because that will help it repel water, but if the oil darkens the wood over time, then I wouldn't want to use it on fine or 'blonde' furniture.

Michael Huntley

Thanks for getting in touch, Don. I will be contacting the manufacturer and asking them send me some – I will report back once I have used it. One quick point,

Greg's granddaughters with their pallet wood pumpkins

**LETTER
OF THE
MONTH**

Pallet wood safety

Dear Tegan,

Having just arrived home after a wonderful two-week vacation in the UK, (Warwick, York and London) I started reading *Good Woodworking* issue 299, which I purchased while I was there.

The letter on page 66, regarding the use of pallet wood for making Adirondack-style chairs, caught my eye. Here in the US, pallets are behind every shopping mall, free for the taking – large, small, oak, pine, mystery wood, thick and thin cut members.

Wondering where these pallets may have spent years on the road or high seas, I decided to do a little research some years ago. I found a website called 1001pallets.com. Wow, I certainly was surprised by the amount of different caustic chemicals, E. Coli, listeria bacterias, and other toxins that can seriously affect your health.

To make this long story shorter, I do lots of different types of woodworking and every time I find a useful pallet to make something rustic, I pressure wash it first.

I attach here a photo of my granddaughters' pallet wood pumpkins, which I made for Halloween. This wood was pressure washed, cut for size, sanded and sealed in water-based paints, all while wearing a respirator.

Thanks for your time and a really great magazine that is very hard to find here!

Greg Stringer

Greg, thanks so much for getting in touch and it's great to know that GW has readers stateside! That's a really interesting point you raise about pallet safety and I'm sure a lot of people aren't aware of the facts you stated, so many thanks for bringing these to our attention and for sharing the adorable photo of your granddaughters!

Tegan Foley

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While appearing to be modern, the 'TipToe' bench echoes Ted's old-school aesthetic. The legs can be painted in Satsuma, Forest Green, Navy, Swedish Grey, or Dark Grey

The HangUp lamp revives the ancient art of wet moulding leather. The hide is overlapped, fastened with a brass bolt, and features a turned wooden top

One to watch: TedWood

Recently named as one of *The Guardian*'s modern carpenters to watch and part of woodworking's new generations, Ted Jefferis, the son of a boatbuilder, champions the use of British hardwoods to create traditional objects with a contemporary twist. A fan of hand-worked wood, at the core of his ethos is the belief that each piece of wood is different and as he says: "As you work, you have to bend to the tree..."

Using only sustainably grown British wood, this furniture maker hopes to, through his work, emphasise the importance of sustainability and ultimately create a counterbalance to the throwaway culture unfortunately prevalent in modern society.

Working from his West Sussex workshop, his new collection – comprising of a dining table, bench, storage and lighting –

continues the appreciation of the fundamental relationship between furniture and the surrounding interior.

Available online – www.tedjefferis.co.uk – Ted's pieces are made-to-order and can be customised to different dimensions and finishes.

Young designer/makers represent the future of furniture making and woodworking, so when I saw Ted Jefferis on TV recently, I had to get in touch. Ted has a way of taking the raw material and exploiting the natural texture, form and tone of the timber perfectly to create pieces which stay true to his ethos. It's clear that this furniture maker has a bright future ahead and I'm sure 2016 will be full of many more great achievements.

GW in conversation with furniture maker Ted Jefferis



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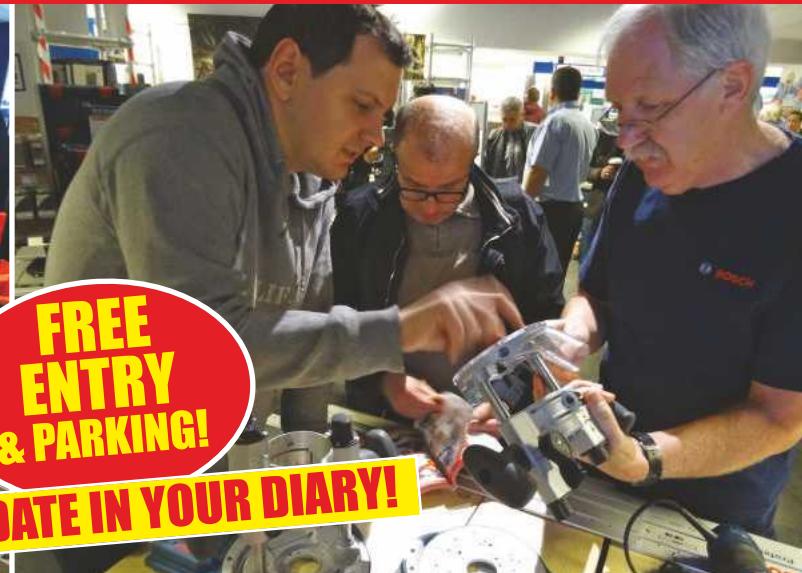
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Around the house

with Phil Davy



Much as I love burning logs on the stove, the same can't be said when it comes to cutting down a tree. Even when this results in a generous supply of firewood, it's always sad to see a healthy specimen disappear. After walking into an overhanging branch on a few occasions in the dark a few weeks ago, the time had come to remove the offending foliage. After sawing just a couple of branches the garden seemed bare, even with all the leaves gone in the November gales. I'm sure I'll have soon forgotten how it used to look, though, especially when spring returns. Can't wait!

Phil Davy, Consultant Editor

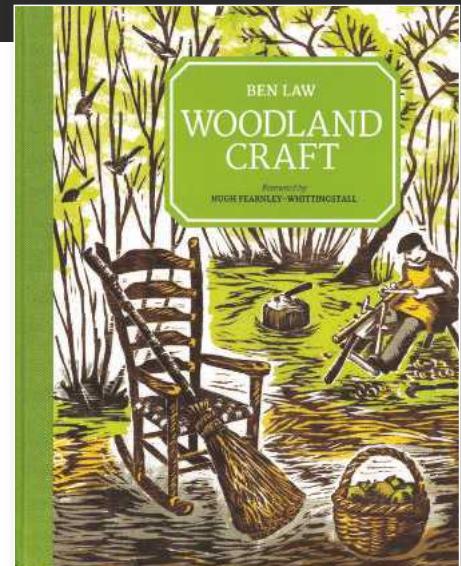
Book review

Woodland Craft

Ben Law will need no introduction to followers of *Grand Designs*. His unique woodland house was said to be one of Kevin McCloud's favourite buildings more than a decade ago. This latest book is quite ambitious as it offers almost 30 projects to make, each one based on a particular green woodworking technique. These vary enormously in complexity, from shaping a simple oak peg (for framing joints) to building a full-size timber-framed caravan. Not everyone will want to attempt a yurt or charcoal kiln during their lifetime, but these outdoor projects still certainly make fascinating reading.

Projects are grouped across several chapters, covering farm and garden crafts, wood fuel, products for building and domestic items. Materials lists and recommended tools are included for each and are comprehensive without being intimidating. Interspersed with these are insights into various craftsmen specialising in a particular technique. These 'Meet the Maker' notes give a glimpse into the lives of individuals who rely on woodlands for a living.

The various merits of native timber species favoured for green woodworking are set out at the start along with lovely photos. At the back there's a brief introduction to hand and power tools needed, plus a resources list.



Every technique, tip, step-by-step sequence and explanation is easy to follow and well designed. Beautiful illustrations, photography and authoritative instruction make this a delightful book from cover to cover.

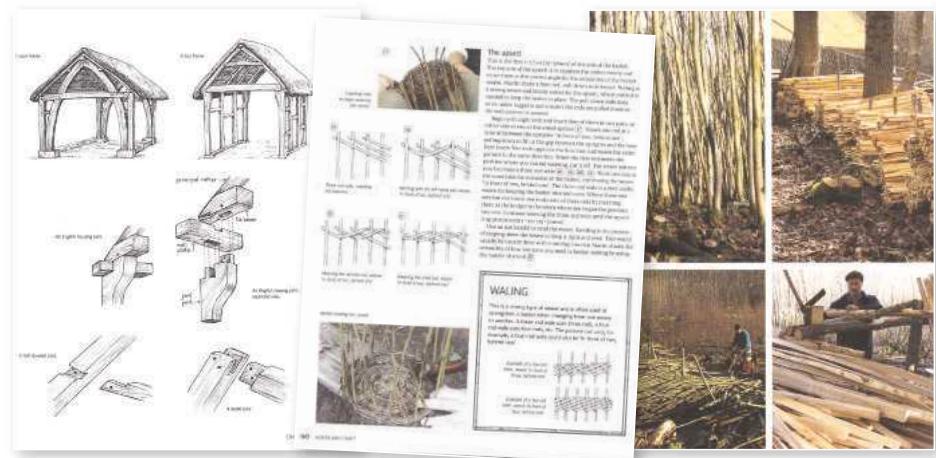
If you're remotely interested in green woodworking, forestry or hand skills, then you'll be hooked. It's a hardback, too and gets full marks from me. **GW**



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Winter project

Takes: A couple of weekends **DOOR LININGS**



An exercise in accuracy

Phil Davy tackles the job of fitting a new lining into a brickwork opening and shows what to do if you're faced with a narrow opening



A door lining is necessary for most interior doors, whether the opening is in timber studwork, blockwork or more traditional brick or stone. As the name suggests, this softwood lining conceals the exposed opening, though unlike an exterior door frame there is rarely a threshold or sill. A door frame is rebated from solid timber to accommodate the door thickness, whereas a lining has a narrow batten (doorstop) nailed to the head and jambs. A lining is of lighter construction than a frame, the finished timber size typically 28mm-thick. On a new build, exterior frames are generally built in as construction progresses, while a lining is added after walls and studwork are completed. Door linings are generally supplied ready machined, but in knock-down form. Ready jointed, all you need do is glue and nail the head to the jambs. They're relatively cheap to buy at under £25 and come in standard widths to suit common door openings.

Tongue & groove joints

Recently I was asked to fit a new lining into a brickwork opening. Nothing unusual there, except that the opening was narrower than normal. The largest size lining commonly available (about 132mm) was not deep



enough to conceal the exposed brickwork and plaster, either.

Although making a door lining is one of the simplest joinery projects, it still needs to be accurate. If it's out of square, bowed or not aligned correctly, then you'll have problems hanging the door. You need to house the two jambs into the head to prevent movement, particularly when fitting, so don't be tempted to rely on butt joints. Tongue & groove joints can be cut accurately with either a router or sliding mitre saw, though check that the ends of both jambs are square first.

It's important to add a diagonal brace across one corner after nailing the lining together to keep it square. Likewise, a stretcher nailed across the bottom keeps both jambs parallel and ensures they will stay that way when installing. Both brace and stretchers should not be removed until the lining is firmly fixed in the door opening.

Tools you'll need

Planer/thicknesser, circular saw, router, drill

Building the lining is only half the job, as it needs to be fixed correctly. Fixings need to be solid so that subsequent door hanging will go smoothly. Traditionally, linings were usually nailed into wood pads built into the brickwork, or plugs wedged into the mortar joints later. These days it's easier to use wall plugs or frame fixings into masonry, though nailing is adequate into softer thermal blocks.

There's usually a gap around the lining to enable it to slide into the opening; this tends to vary in depth in old properties, so it's important to insert packing behind the jambs. If not, these are likely to distort as the screws are tightened up.

Once the lining is fitted you need to add a doorstop to the head and jambs. This usually finishes at about 30 x 12mm and is simply pinned to the lining. It's easier to fit the stop after you've hung the door, starting at the head. **GW**



1 Rip the timber to width with a circular saw, table or bandsaw. Sawn sizes should be around 5mm extra to allow for planing



2 Prepare the material to finished size on a planer/thicknesser. Make sure the fence is square before surface planing



3 Cut the jambs and head to length using a mitre saw or hand saw. Allow at least 50mm extra length at this stage



4 Mark the position of both housings on the head. These are 10mm wide and accurate setting out is essential here



5 Using a guide fence across the timber, rout the housings with a 10mm straight bit. Cut these to a depth of 10mm



6 Mark one end of each jamb and rout carefully to form a 10mm tongue. Alternatively, cut with a sliding mitre saw



7 Check that both jambs will slide into their housings. These should be a snug fit but not too tight



8 Lay timbers on a flat surface and nail the head to the jambs. Hold a large try square in each corner to maintain accuracy



9 Nail a brace across a corner to keep everything square. Likewise, a stretcher across the jambs at the far end keeps them parallel



10 Saw off the horns and cut the jambs to length. Position the lining in the opening and chop away any protruding masonry



11 Wedge the lining in the opening and check for plumb. Sight across both edges for alignment and adjust if needed



12 Screw or nail the lining to the masonry or studwork, then cut the doorstop to length in readiness for hanging the door

Out & about: Westonbirt Arboretum



A glimpse of the new walkway, which is coming along nicely



Cranes at work on the Treetop Walkway

Arboreal adventures



Visitors to Westonbirt Arboretum in recent months will have noticed more than conifers reaching for the sky.

Towering above the trees in Silk Wood, huge cranes have been lifting timber legs and steelwork sections into position to create a unique elevated Treetop Walkway. Snaking its

way through the treetops and traversing contours some 13 metres above the ground, it will give visitors dramatic views of the canopy and Westonbirt landscape. With an overall length of around 300 metres, this is a huge project. When it's completed this spring, we'll bring you an update of what to expect.

It's not just the Walkway that's rapidly taking shape among the Gloucestershire foliage, though. I caught up with Project Manager Sophie Nash, who showed me around a couple of other projects, which although less visible are just as important.

Currently under construction, the Wolfson



The new Machinery Store is constructed from massive timbers and now ready for the roof



The Mess Building will have a dramatic hyperbolic paraboloid (saddle) roof



Oak for the Mess Building's roof is taken from coppiced areas in Silk Wood

Tree Management Centre will consist of two structures designed specifically for the arboretum's Tree Team. Comprising some 12 experts (propagators, dendrologists, arborists and forestry students, plus volunteers), the team manages the world-famous tree collection. Whether it's plant propagation, tree management or maintaining tractors and specialised kit, their job is to manage and look after the 600 acres of grounds.

Built predominantly from Westonbirt timber, both the new Machinery Store and Mess Building were designed by TV architect Piers Taylor (Invisible Studios). Responsible for construction were two local timber-framing contractors: seasoned craftsmen Carpenter Oak & Woodland (Machinery Store) and newer outfit Perchard & Co (Mess Building).

Hyperbolic paraboloid

With its dramatic hyperbolic paraboloid (saddle) roof, the smaller Mess Building will be clad in oak from coppiced areas in Silk Wood. Constructed mainly from larch and pine sourced from the arboretum, apart from the plywood and OSB sheeting for flooring and panelling, it will provide a welcome base for the team and includes a drying room, kitchen and large open communal space for meetings and tea breaks. During its construction, a number of staff and volunteers were able to learn basic carpentry skills under the guidance of professional timber-framers from Perchards.

Machinery store

With a footprint of 30 x 20m, timber for the Machinery Store is on a massive scale. Made from Corsican (black) pine grown in the arboretum (about 150 years old), five roof trusses span its width, each weighing five tons. With horizontal timbers measuring 350 x 450mm and 20m in length, these were milled on site and then hewn by hand to create a curve. This will increase height clearance for vehicles inside the Store. Hewing was carried out during two timber-framing courses held at Westonbirt some 18 months ago.

'We don't think anything that long has been hewn by hand for several hundred years!' Sophie explained.

When I visited the site, another crane had taken up residence in the middle of the Machinery Store, rather appropriately. It took no more than 15 minutes for each truss to be hoisted off the ground, rotated and lifted into position for bolting to the framework. And with a crew of just four framers, it was surprising



The horizontal timbers are made from Corsican pine and are hewn by hand to create a curve



Lifting one of the trusses off the ground, ready for bolting to the framework



One of the four timber framers bolting a roof truss to its supporting timber



Substantial steel plates bolted to the beams enable them to be fixed securely



The mammoth screws used for fixing the Machinery Store's larch panels



Carpenter Oak's clever lottery system for fixing ensures that no two panels are identical

how fast the building was taking shape.

Douglas fir and larch was used for the remaining structural timbers. Carpenter Oak's George Efstratiou pointed out that even though it's a softwood, Douglas fir is structurally similar to oak. This means bigger dimensions are necessary, although not that much greater than for oak. Substantial steel plates bolted to the beams enabled them to be fixed securely yet raised off the ground.

The outside of the Machinery Store is clad with larch panels prefabricated on site. At up to 5.3m in width and 4.6m long, these boards needed pretty robust fixings. I noticed the screws were a mere 260mm in length...

To ensure a random effect with no two panels identical, Carpenter Oak devised a

clever lottery system for fixing. Numbers relating to the various timber sizes were pulled out of a hat, with boards then fitted to follow the sequence! 'We've created as big and flexible a space as possible,' Sophie told me. 'There are no central columns so the Team can park kit however they need to'.

An interpretation area next to the Machinery Store will give visitors an insight into how the Tree Team look after the arboretum: 'Children in particular like to watch them at work and see the tractors, so they'll be able to peer in from a safe distance,' she told me.

These are exciting times for Westonbirt, so if you've never experienced the majestic National Arboretum, pencil in a visit for spring 2016. See www.forestry.gov.uk/westonbirt

Useful kit: CEL 144MT multi-tool



Price: £19.90

Battery: 1.5Ah lithium

Fast charger: £9.90

Web: www.cel-uk.com



▲ Pic.1 The multi-tool comes with a hex key and retaining screw



▲ Pic.2 There is a wide range of additional blades, rasps and sanding pads available to buy



▲ Pic.3 Fitting the battery is a simple task

Odd job master



In a woody world full of cordless kit, the CEL 144MT multi-tool is as basic as they come. It's supplied bare (without battery), with not even a sanding pad or blade to get you started. In fact, the only items included are a hex key and retaining screw. This obviously helps to keep the price down and you can either buy blades, rasps or sanding pads individually (from about £5 each) to more economical kits containing a selection of accessories. Buying a fast charger and battery adds almost £30 to the cost but means you can then use other CEL 14.4V tools with no extra outlay.

Fixed speed

Fitted with battery, this slim, compact tool features a cast alloy front end it feels quite substantial but not too heavy. You can rotate the base of the tool to numerous different positions, which is handy when sanding or



▲ Pic.4 There is a partly rubberised grip for comfort



▲ Pic.5 Pads and blades can be locked securely in place

cutting up close to skirting, framework or whatever. With a partly rubberised grip for comfort, there's a simple on/off slider switch on top and that's about it. There's no worklight, though this is perhaps more of a luxury than a necessity on a multi-tool.

Oddly, there's no variable-speed, which is a bit surprising on a multi-tool. Instead, the 144MT runs at a fixed speed of 14,500rpm, while oscillation angle is 2.8°. Considering the scope of such a power tool, the ability to reduce speed or run it at maximum can be a real advantage. Not only that, but I've found that with competitors' multi-tools, cutting the speed slightly reduces the noise level, so it's easier on the ears if operating for more than a few minutes. Like most multi-tools, the CEL is not exactly quiet.

Long-lasting battery

Pads or blades are relatively easy to fit and are locked securely. There's no need to remove the retaining screw completely to alter their angle, either. You must fully unscrew this when actually changing the accessory, though. There's nowhere to store the hex key on the tool itself, unfortunately.

CEL's Li-ion batteries are rated at 1.5Ah and seem to last a fair time before recharging. There's no battery level indicator, though, so you don't really know when the pack is about to expire. That means ideally having two batteries, unless you're happy to wait an hour for the pack to recharge.

Accessories

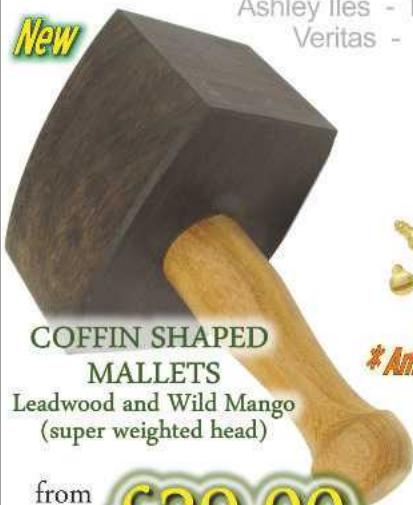
You can buy a pack of eight cutting blades for wood, metal and masonry for about £20. This includes segmented and straight blades, plus a tungsten carbide blade for masonry work. A comprehensive 59-piece kit will set you back almost £40, but there's not much you can't cut, sand or grind with this pack. If you just want the sanding option, the A09 kit includes delta and finger sanding pads, tungsten carbide rasps, stainless steel scraper and Velcro abrasive sheets for just under £18.

Conclusion

As well as various sanding tasks, I've been using the 144MT for removing grout from ceramic tiles, a job which it performed well enough. The CEL may not be the greatest cordless multi-tool you can buy, but for occasional use it would be difficult to find anything much cheaper. **GW**

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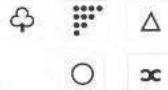
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Back to (faceplate) basics



Wanting to learn more about faceplate turning tools and find out how best to use them? **Les Thorne** goes back to basics once again to bring us the low-down on this genre of turning

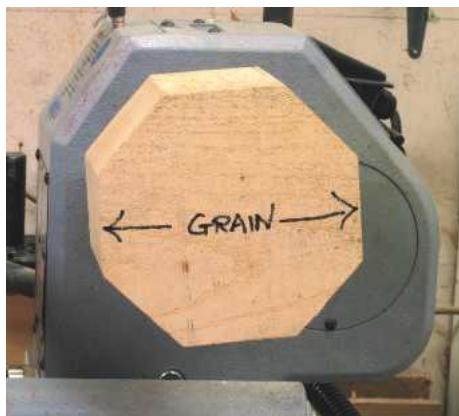
It is becoming increasingly more difficult to pigeonhole genres of turning. Once upon a time, if the grain was running the same way as the lathe bed, then it was classed as spindle turning. If the grain was running at right angles to the bed, it was classed as faceplate turning (even though modern chucks have greatly reduced the use of faceplates). With multi-axis turning – boxes, hollow forms and the like – who knows what to call it nowadays?

As with spindle work (see *GW299*), it's always a good idea to go back to basics every now and again. The best way to practise is to rough out bowls from wet or green timber. If you can get your hands on some

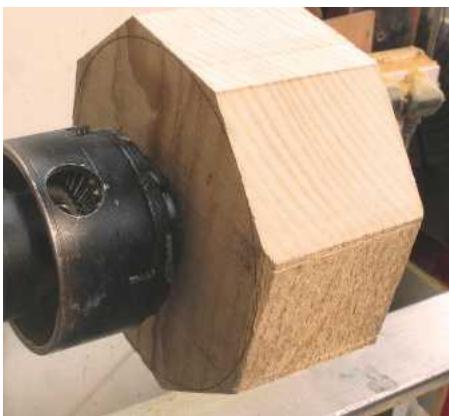
fresh timber, cut some bowl blanks and prepare them for the lathe. Rough them out to an even wall thickness and allow enough wood to remain to ensure that you will be able to make a bowl from it once it has dried. The bowl will go an oval shape during the drying process. Seal the end-grain on the bowl and put it somewhere with a nice, even temperature.

Wet wood will generally cut better when it's dry, so this is a great opportunity to practise all your cutting and scraping techniques. What's more, you will save a considerable amount of money compared with buying timber that's already dry. **GW**

A few things you need to know



▲ Pic.1 The grain is running perpendicular to the lathe bed; this is the traditional way of making bowls. Make sure the size of the blank matches the weight of your machine – don't push the lathe to its limits



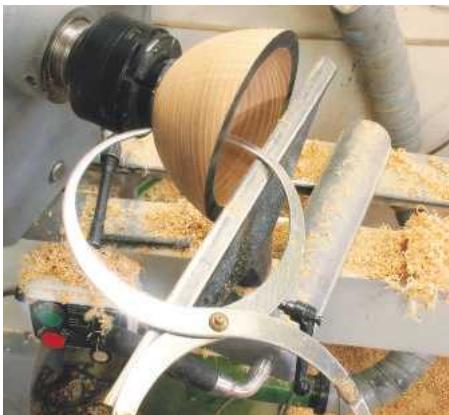
▲ Pic.2 The blank is fixed on using the screw that comes with the chuck; a faceplate will do the same job. I haven't cut the blank round on the bandsaw as it tends to wear the set out more on one side than the other



▲ Pic.3 Sanding faceplate work is always a problem as sanding marks tend to show up more than on spindle work. I'm using the Simon Hope Pro Sander, which spins as it's held against the timber



▲ Pic.4 Power sanding is the other option, along with doing it by hand. A drill mounted arbor is held in the 8 o'clock position. Try to get as much of the pad into contact with the bowl surface as possible



▲ Pic.5 Measuring is really important and there is no better way than using a simple set of figure-of-eight callipers. Always buy the biggest set you can, and for safety reasons, use them only when the lathe is switched off

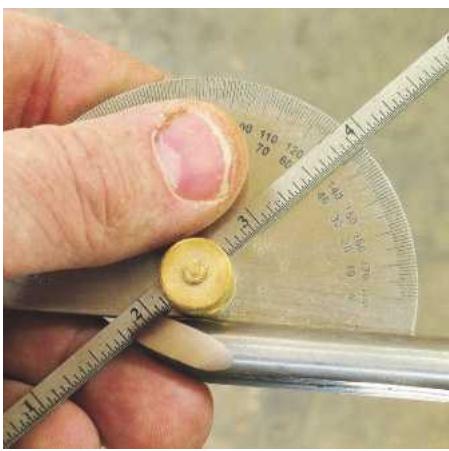


▲ Pic.6 Sanding the inside by hand or using the Pro Sander is best done in this area. I tend to power sand over at 3 o'clock as I find it easier to control the drill in that position

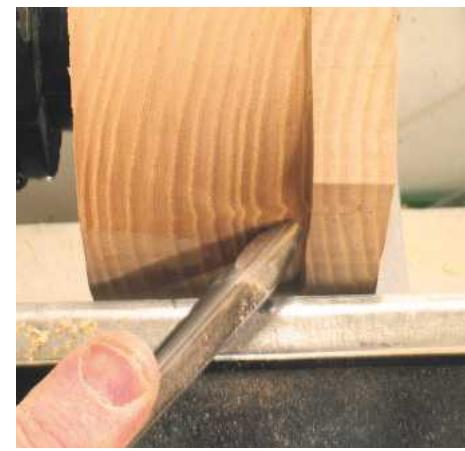
The 10mm bowl gouge with a long grind



▲ Pic.1 Bowl gouges are measured from the inside of one flute to the outside of the tool, so the 10mm tool is made from 13mm bar, which is a bit confusing! If the tool is ground properly, then the top cutting edge should be straight or slightly convex



▲ Pic.2 If you are going to use the tool only for pull cutting, I would have the cutting angle at around the 55° mark. However, this would make it less efficient at push cutting, so I recommend grinding it to about 45° as a compromise



▲ Pic.3 If your lathe has the horsepower, you can take a large cut and make it round in one or two passes, even when the wood is cut into an octagon. Make sure the bevel of the tool is pointing in the direction of the cut

Turning

The 10mm bowl gouge with a long grind continued



▲ Pic.4 Initial shaping of the blank using the gouge is done with the handle low down and the flute of the tool pointing at 10 o'clock. The shavings should be exiting the flute of the tool when it's in the correct position



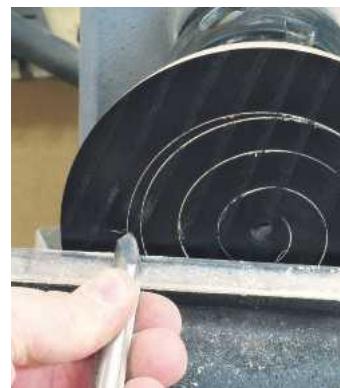
▲ Pic.5 This photo shows the cut perfectly: the wood is being cut and the shaving is rolling around the flute. Curly shavings are a good sign that the wood is being cut well



▲ Pic.6 Shear cutting with the gouge is a fairly modern technique. The handle is down and the lower cutting edge is presented with the flute almost closed off. The shaving should be really fine here



▲ Pic.7 I prefer to finish with a push cut. The bevel of the tool is resting on the wood and the tool is pushed forward into the cut. Try not to force the tool onto the wood as this can result in an unwanted rippled surface



▲ Pic.8 One of the major problems when starting the hollowing process is overcoming the centrifugal forces involved. If you are not assertive enough with the tool, it will spiral towards the edge, as you can see here



▲ Pic.9 There are many tricks to help you make the first cut. A good one is to use your thumb to fix the tool against the toolrest. As the tool is advanced forward, it can't move sideways



▲ Pic.10 A series of steps helps you gauge the position of the tool throughout the process. The bulk of timber in the centre will help to give some stability to the bowl



▲ Pic.11 Once the cut is started, work from the edge of the bowl to the centre. Take it down in stages, leaving some timber in the middle, which will be removed as you work down



▲ Pic.12 A common mistake is to keep the gouge horizontal when hollowing a bowl. To keep the bevel in contact with the inside curve, the tool handle will need to drop throughout the shaping process



▲ Pic.13 A problem with the 45° angle on the tool is that it will become very difficult to keep the bevel in contact with the bottom of the bowl as you go deeper; the rim will get in the way. This is a job for the 60° tool, as you'll see later

The negative-rake French curve scraper



▲ Pic.1 To make the scraper more versatile and easier to use, it's worth grinding the tool with a downwards angle on the top; this creates the negative angle, or rake as it's known



▲ Pic.2 Sharpening the tool is best done by completing the top surface first. Set your platform up so you take about 4mm off the top edge. The cutting bevel on the other side is ground in the normal way



▲ Pic.3 The tool can be used in shear cutting mode by turning the tool on an angle. It's good to soften the lower edge of the tool so it glides effortlessly along the toolrest



▲ Pic.4 The face of the bowl can be cleaned up in the more traditional way, with the tool flat on the toolrest. The scraper's worst enemy is vibration, so keep the rest close to the work where possible



▲ Pic.5 If you need to scrape the inside of the bowl, then do it in stages. As you remove wood, the bowl can start to go out of shape, so scrape each section to a finish before hollowing the next part



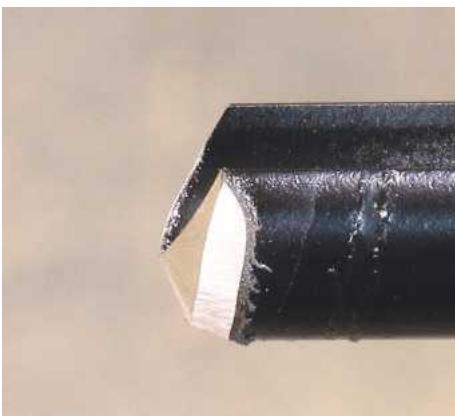
▲ Pic.6 The negative-rake will allow you to present the scraper horizontally. If there's not a downwards angle on the top, then you must present the tool trailing, i.e. with the handle higher than the cutting edge



▲ Pic.7 The scraper is a good tool if you're struggling to get the centre of the bowl right. I have put the toolrest close to the bowl to give the cutting edge as much support as I can

Turning

The 60° 10mm bowl gouge



▲ Pic.1 I like a superflute-type shape for this tool; this means the shape of flute is more of a parabolic one as opposed to a 'U' shape. I have ground the tool almost upright to 60°



▲ Pic.2 The heel of the tool is ground off by resting the tool on the toolrest with the flute pointing towards you. This will stop you rubbing too much bevel on the workpiece and over-compressing the timber



▲ Pic.3 This is my preferred grip when using this tool. My left thumb pushes down on the tool during the cut, which means that the tool can be pivoted easily on the toolrest

▲ Pic.4 When you grind such an obtuse angle on your tool, it takes away a lot of the ability for the tool to cut. This means you can open the flute up to get a better finish with less risk of it digging in



▲ Pic.5 This tool is my first choice for finishing off the centre of the bowl. The wood in the middle is not revolving very quickly so you will need to slow the feed speed down to almost nothing when you reach the middle



The small 6mm bowl gouge

▲ Pic.1 The 6mm bowl gouge is made from 10mm steel. I prefer this tool for all my finishing cuts. I grind it at about 45° and never put a long grind on it as the flute will clog up quickly if it is used for pull cuts



▲ Pic.2 This is probably one of the simplest tools to sharpen. Set the platform to the right angle and gently rotate the tool to sharpen it. To prevent putting a point on it, rotate the tool slowly as the flute becomes more upright



▲ Pic.3 The perfect cut with the bevel in contact with the wood. You can see that as I have gone round the bowl, I have decreased the depth of my cut and will return to the other part shortly

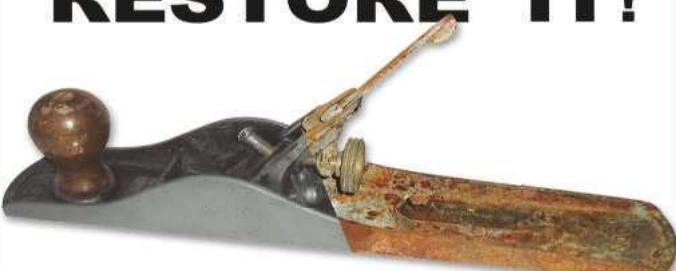


▲ Pic.4 The small bowl gouge is the best tool for putting a slight undercut on the rim of your bowl as a scraper could tear the grain; this is not an easy technique but definitely one worth mastering



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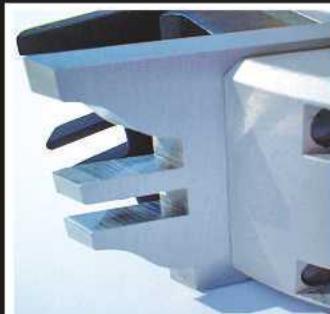
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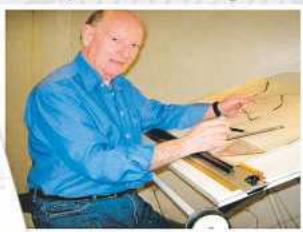
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IRON AGE WOODWORKING

Mark Griffiths explores the fascinating creative process involved in crafting the 'Pallasboy Vessel', a reproduction of an Iron Age wooden artefact discovered in 2000

'HEMISPHERE' WALL CABINET

Currently studying Furniture Crafts at Warwickshire College, student Philipp Stummer's 'Hemisphere' wall cabinet, from his 'Octagon' series, demonstrates an exercise in discovery and experimentation as he takes us through the steps and challenges he faced when making the project through to completion

PLUS...

John Bullar looks at choosing wood and making sure it is in the best condition for your project; Phil Davy makes a built-in bathroom cupboard; Les Thorne turns a pair of candlesticks and demonstrates techniques for scorching wood and Barrie Scott meets Ruth Busbridge to find out more about her love of green chairmaking



Michael's musings



◀ Pic.1 The Tunbridge ware box



▲ Pic.2 The paper plan for the timbers used on the lid

Scraps into souvenirs

With winter upon us, **Michael Huntley** urges you to get outside and start gathering bits and pieces of native timbers...

Winter is the season for fallen branches and pruning. Ornamental trees are a source of decorative timber that is often overlooked. As a furniture restorer, I frequently found unusual decorative, and often unidentifiable, timber in small pieces of furniture and particularly boxes. The one illustrated is a Tunbridge ware box, which has a piece of paper inside detailing, in original dip-pen ink, all the garden timbers used. Lists are often boring, but I include it here just to give you an idea of the trees and shrubs that could be used to decorate small projects. The timbers would of course need to be converted, stored and dried properly. *How to Season and Dry Your Own Wood* by Alan Holtham tells you all about this.

Native timbers

The timbers used as veneers on the box, that grow in this country, are lilac, berberis

(barberry), furze, hawthorn, laurel, decayed oak, plane, broom, walnut, birch, boxwood, yew, elm, laburnum, holly, sumac, cotoneaster, blackthorn, maple, and mulberry. I have 12 of these timbers either in my garden, as gifts from friends, or drying in the workshop. I am sure that head gardeners in the old days used to save interesting timbers and take them to the local cabinetmaker in exchange for a bit of pocket money. I remember a timber collector who proudly showed me a plum tree that he had in stick. Plum is notoriously difficult to season, but old plum trunks can yield wide boards that are very decorative and will give you enough timber to make a small occasional table. Of course, fruitwood is often used for Windsor chairs. One caution with fruitwood, though: it may have been sprayed with DDT so wear a mask when exposed to the fine dust.

Tunbridge ware

Tunbridge ware is the term used to refer to souvenirs made for visitors to Tunbridge Wells Spa in Kent, in the 18th and 19th centuries. Figured and coloured woods were used to decorate items with patterns and pictures, some of which were extremely complex and which, on larger items, would have been called parquetry and marquetry. Tunbridge wasn't the only place selling such souvenirs, but it is the most famous and has given its name to the style. More information and lots of interesting illustrations can be found here: www.tunbridgeware.org/p/articles-%26-info/tunbridge-ware.

Why not try collecting some garden timbers yourself, and in a couple of years you can try creating some geometric designs or even make some simple coasters as gifts for family and friends. **GW**

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